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## ERRATA.

### In the PREFACE.

Page xv. line 6. *for* Zenophon *read* Xenophon.

ibid. 17. arange *read* arrange.

xvi. 20. were *read* was.

xxii. 6. cause *'read* law.

### In the GRAMMAR.

Page 1. *for* زبان *read* زبان

10. line 12. بخال *read* بخال

15. 16. are *read* is.

29. 18. مثال *read* زوال

121. 3. from the bottom, بر *read* بر

ibid. تو *read* تو

The Binder will place the Errata at the end of the book, after the Proposals for MENINSKI; he will also observe to place the Plate opposite the page which immediately precedes these Proposals, the smallest column being next the left-hand page.

As the great improvements to this dictionary, particularly the English translation, and the addition of the Portuguese, must render it peculiarly useful to the gentlemen in the service of the East India Company, it is hoped they will, without delay, embrace this opportunity of possessing a work so long wished for, and so compleatly calculated to facilitate the study of the Persian language; especially as very few copies will be printed that are not subscribed for: it will therefore be proper for those gentlemen in India, who wish to encourage this undertaking, either to subscribe to the friends of the Editors in the different presidencies, who are possessed of proper receipts, or to transmit their orders immediately to England.

The present price of a copy of MENINSKI is from FIFTY to SIXTY GUINEAS; but in order to bring so great and useful a work, with all its improvements and additions, within the compass of general purchase, this edition will be delivered in sheets to subscribers for TWELVE GUINEAS; six to be paid at the time of subscribing, and six on the delivery of the book, which it is expected will be completed in the year 1773.—The price to non-subscribers will be TWENTY GUINEAS.

A List of the Subscribers will be prefixed to the work.

PREPARING FOR THE PRESS,

Under the Patronage of the Universities of OXFORD and CAMBRIDGE,  
and the Hon. EAST INDIA and TURKEY COMPANIES,

AN IMPROVED EDITION OF

# MENINSKI'S DICTIONARY

OF THE

Persian, Arabick, and Turkish LANGUAGES,

IN FOUR VOLUMES FOLIO:

REVISED AND CORRECTED BY

THE AUTHOR OF THE PERSIAN GRAMMAR.

WITH AN ENGLISH TRANSLATION AND INDEX.

To which will be added,

Such Words, Ancient or Modern, as are omitted by MENINSKI;  
extracted from several Manuscript Dictionaries, particularly the  
FARHANG JEHANGUIRI, which comprises the Substance of  
Forty Persian Lexicons:

BY JOHN URI, D. D.

Who has been for several Years employed by the University of Oxford, in making  
a Catalogue of the Oriental Manuscripts in the Bodleian Library.

The distinguished patronage under which this great work appears,  
makes any farther recommendation of it unnecessary; the protection  
of the most celebrated Universities in the world, sufficiently proves its  
high importance to the progress of learning; and the encouragement  
which the Hon. East India and Turkey Companies have given it, shows,  
that they consider it as extremely serviceable to them in their transac-  
tions and correspondence with the powers of Asia.

چو آفتاب می از مشرق پیاله برآید  
زیباغ عارض ساقی هزار لاله برآید  
نسیم در بر کل بشکند کلاله سنبل  
چو از میان چمن بوی آن کلاله برآید  
شکایت شب هجران نه آن شکایتهاست  
که شبه زیبانش بصد رساله برآید  
کرت جو نوح نبی صبر هست در غم طوفان  
بلا بکرده و کام هزار ساله برآید  
بسعی خود نتوان برد کوهر مقصود  
خیال تست که این کار بیحواله برآید  
زگرد خوان فلک کو طبع چه میداری  
که بیبالالت صد غصه یکنواله برآید  
نسیم زلفت اگر بگذرد بتربت حافظ  
زخاک کالبدش صد هزار لاله برآید

are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

place both members of a couplet on the same line, and not the first above the second, as we do : a Persian would write the following verses in this order,

*With ravished ears*

*The monarch hears,*

*Assumes the god,*

*Affects to nod.*

It must be confessed that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us ; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

### III.

#### S H E K E S T E H.

In this inelegant hand all order and analogy are neglected ; the points which distinguish ف from ق, خ from گ and ب from ت, ث and ن, &c. are for the most part omitted, and these seven letters, ا, د, ذ, ر, ز, ژ, و, are

invented the characters ; and it must, therefore, be learned before we attempt to read the other hands : it is frequently used by the Persians, and the history of Nader Shah was written in it.

## II.

## T A L I K.

This beautiful hand may easily be read by Europeans, if they understand the Persian language ; and if they do not what will it avail them to read it ? In this form of writing the strokes are extremely fine, and the initial letters *ن*, *ز*, *و* are sometimes scarcely perceptible. The characters are the same with those used in printing, except that *ش* and *س* are often expressed by a long stroke of the reed, as in the third word of the second line, which answers to *ساقی* ; there are also two examples of this in the third line. As the Persians always write their lines of an equal length, they are obliged to place the words in a very irregular manner : if the line be too short, they lengthen it by a fine stroke of the reed ; if too long, they write the words one above another. In the Persian poems the transcribers

place



haps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N<sup>o</sup> 1. The Asiaticks have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in the three Asiatick hands, and shall add a few remarks upon each of them.

# I.

## N I S K H I.

This is the only form of writing that we can imitate exactly by our types: it is the hand of the Arabians, who  
invented

## نگارستان جوینی

Negaristan, *the gallery of pictures*, by Jouîni.---A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh* 397.

## دانش نامه

A system of natural philosophy, by Isfahani. *Oxf.*

## جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon geometry, algebra, astronomy, mechanicks, logick, rhetorick, and physick ; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts ; all their favorite works are generally written upon fine silky paper, the ground of which is often powdered with gold or silver dust : the first two leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal-wood. The poem of Joseph and Zuleica in the publick library at Oxford is, per-

There are many more histories and poems written in Persian ; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودكي Roudeki, who translated Pilpai's fables into verse ; رشیدی Refhidi, who wrote an art of poetry called حدائق السحر *the enchanted gardens* ; احمدی Ahmedi, who composed an heroick poem on the actions of Tamerlane : not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

## PHILOSOPHY.

انوار سهيلي کاشفي

The light of Soleil or Canopus.---A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. Oxf.

عیار دانش

The touchstone of learning ; a more simple translation of Pilpai, by Abu Fazl. Oxf.

هزار یک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نکارستان

## کلیات نظامی

The works of Nezámí; containing six poems:

اسرار العاشقين *the secrets of lovers.*

هفت پیکر *the seven faces.*

خسرو و شیرین *the loves of Cosru and Shirin.*

سکندر نامه *the life of Alexander.*

لیلی و مجنون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets. Lond. Priv.*

## پند نامه

Pendnáma, a book of moral sentences not unlike those of Theognis in Greek, by فریدالدین عطار Ferideddin Attar. *Lond. Oxf.*

## کلیات کاتبی

The works of Catebi; containing five poems:

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and the triumpher.*

بهرام و گلاندام *the loves of Baharam and Gulendam.*

قصه سلیمان وابسال *Selman and Absal*, a tale.

سکندر نامه *the life of Alexander*.

یوسف وزلیخا *the loves of Joseph and Zuleica*, a very beautiful poem.

لیلی و مجنون *the loves of Leila and Megenun*.

دیوان جامی *a collection of odes*.

بهارستان *the mansion of the spring*.

تحفة الاحرار *the gift of the noble*.

سجیة الابرار *the manners of the just*.

Oxf.

### دیوان خسرو

A book of elegant odes, by Mir Khosru. Oxf.

### مثنوی

### تصنیف جلال الدین رومی

A poetical work called *Mesnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Geláleddîn, furnamed Rúmi.----This poem is greatly admired in Persia, and it really deserves admiration. Oxf. Priv.

### دیوان انواری

The poems of Anwári, which are quoted by Sadi in his Gulistan, and are much esteemed in the East.

## دیوان حافظ

The odes of Hafiz: see the treatise above-mentioned.

*Lond. Oxf. Par. Priv.*

## کلیات سعدی

The works of Sadi; containing *گلستان* or *the bed of roses*, *بوستان* or *the garden*, and *ملمعات* or *the rays of light*. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are writ with all the elegance of the Persian language. *Oxf.*

## کلیات احلی

The works of Ahli; containing,

*سحر حلال* *lawful magick*, a poem.

*شبع و پروانه* *the taper and the moth*, a poem.

*کتاب قصاید* *a book of elegies*.

*کتاب غزلیات* *a book of odes*.

*Oxf.*

## کلیات جامی

The works of Jāmi; containing, among others,

*سلسلة الذهب* *the chain of gold*, a poem in three books.

## تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Persian poets, by Devlet-shah of Samarcand. *Par.*

تاریخ جهانکشا یا تاریخ نادری من کلام  
میرزا مهدی

The history of the life of Nader-shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

## P O E T R Y.

## شاه نامه فردوسی

Shah námeh. A collection of heroick poems on the ancient histories of Persia, by Ferdusi. See the treatise on Oriental poetry added to the life of Nader-shah, sect. II. p. 248. *Oxf. Priv.*

## کلیات خاقانی

The works of Khakáni, a sublime and spirited poet. *Oxf. Priv.*

## تاریخ عالم ارای عباسی

The history of the lives of the Persian kings from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. Oxf.

## تاریخ شزیده

*The select chronicle.*---This work is an excellent history of Persia, and has been translated into Arabick and Turkish. Oxf.

## خلاصة الاخبار

A short history of Persia in one volume, by Khandemir, a learned and agreeable writer. Oxf.

## لب التواريخ

*The heart of histories.*---A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatîf, a native of Cazvin.

## ظفر نامه

*The book of victory.*---A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style. Oxf.



# کتاب آیین اکبری

A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.---A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire. Oxf.

## واقعات بابری

*The actions of Sultan Baber*; written either by himself, or under his inspection.---This book contains a minute account of that prince's wars, and a natural history of his dominions. Oxf.

## تاریخ کشمیر

*The history of Cashmir*, by a native of that extraordinary country.---A very curious and entertaining work. Oxf.

A  
C A T A L O G U E

OF THE

MOST VALUABLE BOOKS IN THE  
PERSIAN LANGUAGE.

*Oxf.* The publick libraries at Oxford.

*Par.* The Royal Library at Paris.

*Lond.* The British Museum at London.

*Priv.* The collections of private men.

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H I S T O R Y.

کتاب روضة الصفا تصنيف امير خواندشاه

*The garden of purity*, by Mirkhond.---A general history of Persia in several large volumes. *Oxf. Priv.*

اکبر نامه ابو فضل

The history of the life of Sultan Akber, by the learned and elegant Abu Fazl. *Oxf.*

What cruel answer have I heard !  
And yet, by heav'n, I love thee still :  
Can aught be cruel from thy lip ?  
Yet say, how fell that bitter word  
From lips which streams of sweetness fill,  
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,  
Whose accents flow with artless ease,  
Like orient pearls at random strung ;  
Thy notes are sweet, the damsels say,  
But oh, far sweeter, if they please  
The nymph for whom these notes are sung !

END OF THE GRAMMAR.

Speak not of fate—ah ! change the theme,  
And talk of odours, talk of wine,  
Talk of the flow'rs that round us bloom :  
'Tis all a cloud, 'tis all a dream ;  
To love and joy thy thoughts confine,  
Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,  
That ev'n the chaste Egyptian dame  
Sigh'd for the blooming Hebrew boy :  
For her how fatal was the hour,  
When to the banks of Nilus came  
A youth so lovely and so coy !

But ah ! sweet maid, my counsel hear ;  
(Youth should attend when those advise  
Whom long experience renders sage)  
While musick charms the ravish'd ear,  
While sparkling cups delight our eyes,  
Be gay ; and scorn the frowns of age.

Boy, let yon \* liquid ruby flow,  
 And bid thy penfive heart be glad,  
 Whate'er the frowning zealots fay :  
 Tell them their Eden cannot show  
 A stream fo clear as Rocnabad,  
 A bow'r fo fweet as Mofelláy.

Oh ! when thefe fair, perfidious maids,  
 Whofe eyes our fecret haunts infect,  
 Their dear deftructive charms display,  
 Each glance my tender breaft invades,  
 And robs my wounded foul of reft,  
 As Tartars feize their deftin'd prey.

In vain with love our bofoms glow :  
 Can all our tears, can all our fighs  
 New luftre to thofe charms impart ?  
 Can cheeks where living rofes blow,  
 Where nature fpreads her richeft dies,  
 Require the borrow'd glofs of art ?

\* لعل مذاب *a melted ruby* is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far as I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands musick, will perceive that the Asiatick numbers are capable of as regular a melody as any air in Metastasio.

### A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,  
 And bid these arms thy neck infold;  
 That rosy cheek, that lily hand  
 Would give thy poet more delight  
 Than all Bocára's vaunted gold,  
 Than all the gems of Samarcand.

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsils; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come, sing them sweetly; for heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

Thy life, O Hafiz ! is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatick custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion : the Persians call this money نشار *nifâr*, and him who collects it. نشار چین *nifâr cheen*.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters ; see page 12.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradise the sweet banks of our Roccnabad, or the rosy bowers of Mosellâ.

Alas ! these wanton nymphs, these fair deceivers, whose beauty raises a tumult in our city, rob my heart of rest and patience, like the Turks that are seizing their plunder.



باغ گل و مل خوشست اما  
 بی صحبت یار خوش نباشد  
 هر نقش که دست عقل بندد  
 بی نقش و نگار خوش نباشد  
 جان نقد محقرست حافظ  
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved ;  
 the spring is not sweet without wine.

The borders of the bower, and the walks of the garden  
 are not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving  
 flowers is not agreeable without a mistress whose cheeks  
 are like tulips.

The presence of a damsel with sweet lips and a rosy  
 complexion is not delightful without kisses and dal-  
 liance.

The rose-garden and the wine are sweet, but they are not  
 really charming without the company of my beloved.

All the pictures that the hand of art can devise are not  
 agreeable without the brighter hues of a beautiful girl.

Thy

and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects, are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد  
 بی باده بهار خوش نباشد  
 طرف چمن و طواف بستان  
 بی صوت هزار خوش نباشد  
 رقصیدن سرو و حالت گل  
 بی لاله عذار خوش نباشد  
 با یار شکر لب کلاندام  
 بی بوس و کنار خوش نباشد

perishing in that unhappy juncture ; he called aloud, and pointed to his mistress from the midst of the waves ; “ Leave me, and take the hand of my beloved.” The whole world admired him for that speech ; and when he was expiring he was heard to say, “ Learn not the tale of love from that wretch who forgets his beloved in the hour of danger.”

These examples will, I hope, be sufficient to undeceive those who think that the Asiatick poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Cassideh often turns upon lofty subjects, and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامی Jâmi and

of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاک رو بود  
 که با پاکیزه رویی در کرو بود  
 چنین خواندم که در دریای اعظم  
 بگردابی در افتادند باهم  
 چو ملاح آمدش تا دست گیرد  
 مبادا کاندرا آن سختی بمیرد  
 همی گفت از میان موج تشویر  
 مرا بگذار و دست یار من گیر  
 درین گفتن جهان بروی دراشت  
 شنیدندش که جان می داد و می گفت  
 حدیث عشق از آن بطل منیوش  
 که در سختی کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing

When both lines of each couplet rhyme together through a whole composition, it is called *مثنوي*, as in the following examples :

چنین است آیین گردنده دهر  
 نه لطفش بود پایدار و نه قهر  
 نه پرورد کس را که آخر نکشت  
 که در مهر فرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration : she exalts no one whom she does not at last oppress ; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود  
 زمشک وز عنبر سرشته نبود  
 بداد و دهش یافت آن نیکویی  
 تو داد و دهش کن فریدون تویی

The happy \* Feridún was not an angel ; he was not formed

An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a ridiculous mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of *فرخ* HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

گِلی خوشبوی در حمام روزی  
 رسید از دست محبوبی بدستم  
 بدو گفتم که مشکى یا عبیری  
 که از بوی دلاویز تو مستم  
 بگفتا من گِل ناچیز بودم  
 ولیکن مدتی با گِل نشستم  
 کمال همنشین در من اثر کرد  
 و کر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into  
 my hand a piece of \* scented clay. I took it, and  
 said to it, “ Art thou musk or ambergris? for I am  
 “ charmed with thy delightful scent.” It answered,  
 “ I was a despicable piece of clay; but I was some  
 “ time in the company of the rose; the sweet qua-  
 “ lity of my companion was communicated to me;  
 “ otherwise I should have been only a piece of earth,  
 “ as I appear to be.”

\* گِل خوشبوی ghili khošhbúi, a kind of *unctuous clay*, which  
 the Persians perfume with essence of roses, and use in the baths instead of  
 soap.

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهي كه نباشي بغم ورنج قرين  
 بشنو سخن پاكثر از درّ ثمين  
 از دشمن آزرده تغافل منماي  
 وز صاحب كبر و كينه ايمن منشين

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem. Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment*; as this elegant fable of Sadi on the advantages of good company,

شيلي

I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع *an hemistich.*

گل نچیند کسی که کارد خار

He that plants thorns will not gather roses.

بیت *a distich.*

کاروان رفت و تو در خواب و بیابان در پیش  
گجا روی ره ز که پرسی چکنی چون باشی

The caravan is departed, and thou sleepest ; the desert lies before thee ; whither wilt thou go ? of whom wilt thou ask the way ? what wilt thou do ? how wilt thou exist ?

رباعي *a tetraſtich.*

هنگام سپیده دم خروس سحری  
دانی ز چه رو هبی کند نوحه گری  
یعنی که نبودند در آینه صبح  
کز عمر شبی گذشت و تو بیخبری



They also shorten some long syllables at pleasure by omitting the vowels | elif, و vau, and ي ya; thus بیرون beērūn, which is a spondee, becomes an iambick foot when it is written برون bërūn: in the same manner دکر is used for دیکر, and بدن for بودن. The omission of | elif is more common; so ره is put for راه, and فشان for افشان, as in this beautiful couplet,

می خواه و کلفشان کن از دهر چه میجویی  
این گفت سحرکه گل بلبل تو چه میکویی

“ Call for wine, and scatter flowers around; what favour canst thou expect from fortune?” so spake the rose this morning; O nightingale! what sayst thou to her maxim?

In which lines کلفشان is used for افشان *shedding flowers*, and سحرکه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty.

I shall

تبادر چین هر تاري بود زلف ترا صد چین  
که سازد بر شکل سوري زسنبل پوده چین بر چین

must be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera fad cheén  
Ke fazed bér | gulee fureé | zefumbul pú | de cheen ber  
cheén

with a strong accent upon every fourth syllable ; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple ; the vowels ا elif, و vau, and ي ya are long by nature ; the points, which they commonly suppress, are naturally short ; and every short syllable that ends with a consonant is long by position ; as شیراز shīrāz, سنبل sūmbūl, دهان dēhān, سمن sēmēn : but the Persians, like other poets, have many licences ; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

ولي افتاد مشکها vėlī āftādū mūshkīlhā,

and کجا دانند حال ما cūjā dānēndī hālī mā.

چونکہ گل رفت و گلستان درگذشت  
نشوی زان پس زبلبل سرگذشت

Chunkeh gul reft vaguliftán derguzesh  
Neshenvi zán pes zebulbul ferguzesh

When the roses wither, and the bower loses its sweetness,  
you hear no longer the tale of the nightingale.

In this last measure are written all the great Persian poems, whether upon heroick or moral subjects, as the works of Ferdúsi, and of Jámi, the Bostan of Sadi, and the Mesnavi of the excellent Gelaleddîn. This sort of verse answers to our common heroick rhyme which was brought to so high a degree of perfection by Pope, and which the English poets will do well to retain, instead of adopting the less harmonious measures of other nations.

I have dwelt the longer upon the different sorts of verses used in Persia, because there are few books or even common letters written in the Persian language, which are not interspersed with fragments of poetry; and because all the Persian verses must be read according to the pauses of scansion: thus the following elegant couplet quoted by Meninski,

or

---- | --- | ---- | --

as

صبا بلطف بگو آن غزال رعنا را  
که سر بکوه و بیابان تو داده مارا

Sěbā belūtf | bögoū ān | gāzālī rā | nārā

Kě sēr bēcōūh | vā byābān | tō dādeī | mārā.

This couplet has been translated in another part of the grammar.

The Persians sometimes use a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βῶν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber āzari ber āmed badi neurúzi vazceed.

The vernal clouds appear, the gales of the pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

چونکه

My ear is continually intent upon the melody of the pipe, and the soft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses in those elegant lines quoted by Hephestion,

Γλυκεῖα μάτερ, ἔτοι δύναι κρέκειν ἢ ἴσον  
Πόθω δαμείσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μά | τερ, ἔτοι δύναι | κρέκειν | ἢ ἴσον  
Πόθω δαμεί | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

--- | --- | ---- | --

as

صبا به تهنیت پیر میفروش آمد  
که موسم طرب و عیش و ناز و نوش آمد  
Sēbā bē tēh | neītī peēr | ǐ meīfōrōsh | āmēd  
Kē mūsīmī | tārbū eīsh | ū nāzū nōsh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-house, that the season of mirth, joy, wantonness, and wine is coming.

or,

Běbūi nā | feī kākher | sēbā zān tūr | rē būcshāyēd

Zī jādi zūl | fī mūshkīnēsh | chī tāb ūftād | ū dēr dīlhā.

When the zephyr disperses the fragrance of those musky  
locks, what ardent desire inflames the hearts of thy  
admirers!

They sometimes consist of fourteen syllables in this form,

--- | --- | --- | ---

as

تا غنچه خندان دولت بکه خواهد داد  
ای شاخ گل رعنا از بهر که میروبی

Tā ghūnchē | ěkhēndānēt | dēvlēt bē | kē khāhēd dād

Aī shākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

Ah! to whom will the smiling rose-bud of thy lips give  
delight? O sweet branch of a tender plant! for whose  
use dost thou grow?

or in this,

--- | --- | --- | ---

as

گوشم همه بر قول نی و نغمت چنگست  
چشم همه بر لعل بو و گردش جامست

Gōshēm hē | mē bēr kūlī | nēy ū nāgmā | tī chēnguēst

Chēshmēm hē | mē bēr lālī | tō ū ghērdē | shī jāmešt

عروض

OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وحیدی Vahîdi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambick measure, بحر رمل or the trochaick measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called 'Επιπρίττες, and which are composed of iambick feet and spondees alternately, as *amatores puellarum*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

بیوی نافه کاخر صبا زان طره بکشاید  
زجعد زلف مشکینش چه تاب اقتاد در دله

but benefits? it is necessary to reward thee for it. Know that under the tree where thou standest, there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the spring upon the ground!

The nightingale said, Dost thou not know that (an Arabick sentence) when fate descends, caution is vain?

### AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.



corner of a prison ; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

### A DISTICH OF HAFIZ.

Mourn, O nightingale ! if with me, thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder.

### V E R S E S.

He that formed the sky by exact measure, knows the right rewards for good and evil ; whoever does well, good will come to him ; and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits,  
but

The third day, by the motion of the nightingale's bill,

### AN HEMISTICH,

the roses were plundered, and the thorns only remained

Then the resentment caused by the nightingale broke out in the breast of the gardener ; he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me ? for what reason hast thou resolved to distress me ? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my musick ; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabick phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favorite rose ? it is right that thy action should be requited, and that thou being separated from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the

fative case. منقار Arab. *the bill of a bird*. نیز an adjective, placed by the rule after its substantive. از a preposition. یکدیگر literally *one another*. می کسبخت the preterite imperfect of کسبختن, imp. کسبیل, aor. کسبیل as before. که a conjunction, governing the potential mood. در نکرستن the aorist of نکرستن, a verb compounded of the preposition در and نکرستن, imp. نکر, aorist نکرم *to view*; it is construed with the preposition ب. مست an adjective. شود aorist of شدن *to be*. سر a noun that has many different senses, which must be learned by practice; it here means *the extremity*. اختیار an Arabick verbal noun; it is the infinitive of the eighth conjugation, from خار *he chose*. ز an inseparable preposition, put for از. دست *the hand*. شود as above.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses,

#### AN HEMISTICH,

added another scar to the scar which he had before.

*plaint, sorrow*; it is often used as an interjection, فغان که *alas! that---*

One day the gardener according to his established custom went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

### A DISTICH.

The nightingale, if he see the rose becomes intoxicated, he lets go from his hand the reins of prudence.

معهود *a day*; ي as before. عادت Arab. *custom*.  
 Arab. participle passive of عهد ahada, ب inseparable preposition; تماشا an Arabick verbal; ي marks the construction. بينم aor. بين imp. دیدن preterite of دید *to see*; it here governs a nominative case. نالان participle active of نالیدن *to complain*. صحنه Arab. *leaves* collectively; the mark ة as before. مي ماليد preterite imperfect of مالیدن *to rub*. جلد Arabick, *a volume*. زرنکار an adjective, compounded of زر *gold*, and نکار *an ornament*. او the pronoun possessive; را sign of the accusative

The gardener began to show an extreme fondness for these excellent roses, and said,

### A DISTICH,

I know not what the rose says under his lips, that he brings back the helpless nightingales with their mournful notes.

شگل رعنا is a sort of *rose* of a very bright colour: the word *râna* signifies also *tender*, and has nearly the same sense in Hebrew and Arabick. عشق‌بازي a compounded word, signifying *the sport of love* or *fondness*. آغاز a *beginning*. نمایی the preterite participle of نمودن, imp. گفتن, aorist نمایم *to show*. گفتی the preterite of گفتن, imp. گویم or گوی, aorist گفتا. The poets often use گفتا for *he said*. بیت in Arabick a *house*, also a *couplet*, all the expressions in the oriental prosody being taken from a building. ن the negative letter; میدانم first person present tense of دانستن, imp. دان, aorist دانم, whence the present is derived. میگوید third person present tense of گفتن, as above. باز an adverb. بی without; it is often joined with its substantive, as بی‌دل *heartless*. را marks the accusative case. در a preposition. فغان *complaint*,

Every morning on the top of the rose-bush the roses bloomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jeffamine.

هر every. صبح Arab. morning. روي properly the face. گل roses, collectively, as in the phrase گل فشان sprinkle roses, or flowers in general. رنگين the adjective of رنگ colour, as سنگين stony, from سنگ a stone, golden, from زر gold. چون the same as چو like. رخسار and عذار signify a cheek; the former in Arabick, the latter in Persian. سمنبران and دلغريبان compounded adjectives, used like substantives; for the word damsels or youths is understood. ياسمين and نازك خوي are invariable compound adjectives. بشكفتي the preterite of شكفتن, imp. شكيب, aorist شكيم to blossom. Observe the rhymes at the close of the members of this period. The Asiatics as well as the Grecian sophists considered it as a beauty to close their sentences with similar sounds: a striking example of the different genius of nations, for this eastern beauty would be an enormous fault in most European languages.

the water of it. *نواي* *the melody of*, *عندليب* Arab. *a nightingale*; here it is used collectively: the plurals are *عندليبان* or *عنادل* after the Arabick form. *عشرت انكيز* compounded of an Arabick substantive and the participle of *انكيز*, imp. *انكيز*, aorist *انكيزم* *to excite*. *عطر سا* *perfumed*, from *عطر* and the particle *سا*. *يش* for *ش* as before. *آميز* from *راحت* Arabick and *آميز* the participle of *آميزم*, imp. *آميز*, aorist *آميزم* *to mix, to raise*.

And in one corner of his garden there was a rose-bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth.

*بر* a preposition. *يك* *one*. *كوشه* a substantive; <sup>e</sup> shows that it stands in construction. *چمن* another word for a garden. *ش* the possessive pronoun. *گلبنی* *a rose-bush*; *ي* as before. *بود* the third person preterite of *بودن* *to be*. *شجره* and *نهل* both signify *a tree*; the former in Persian, the second in Arabick. *شادمانی* and *كامرانی* are abstracts, *desire* and *mirth*, made by the formative *ي*.

lete سازیدن *to make*. It will be observed, that the verb is placed at the end of the sentence, as in several other languages.

## V E R S E S.

A bower like the garden of youth, a bed of roses bathed in the waters of life; the notes of its nightingales raising delight; its fragrant gale shedding perfume.

نظم *verse*, in opposition to نثر *prose*; the former signifies in Arabick the act of *stringing pearls or jewels in a bracelet or necklace*, and the latter implies the act of *scattering gems at random*; whence, by an elegant metaphor, the words are applied to *verse and prose*. گلستان *a rose-garden*; observe the ي of unity. چو *as*, a conjunction. جواني *from گلزار and زار a syllable denoting place. youth*; the ي forms the abstract from جوان *young*. گلشن the same as گلزار and گلستان. سیراب *an adjective compounded of سیر full, and آب water*. زندگانی *the fountains of youth and life* are frequently mentioned in the oriental tales; the latter was supposed to have been discovered by Khezar, who gained immortality by drinking the



The air of it gave mildness to the gales of the spring,  
and the scent of its herbs that refreshed the spirits,  
conveyed perfume to the very soul.

هو Arabick, *the air*; the ي shows that it stands in construction with a following noun. آن a pronoun demonstrative, here used for او or ش. نسيم Arabick, *the gale*; it must here be read nesemi. بهار *the spring*. را denotes the oblique case, which here answers to the dative.

اعتدال an Arabick verbal noun of the eighth conjugation, signifying *equality*. بخشيدى the second imperfect tense of بخشيدن *to give*, used chiefly in narrations. شامه Arab. the mark ؤ shews that it is followed by a substantive.

ريحان Arab. properly, *sweet basil*. روح افزا compounded of روح Arab. *spirit*, and افزا the contracted participle of افزودن *to increase*, imp. افزا, aorist افزايم. شيش for ش the possessive pronoun: after nouns in ا or و an ي is inserted before the ش. دماغ جان literally *the brain of the soul*. را marks the accusative case. معطر scented, Arab. from عطر: the Arabick substantive is عطر otr, whence our *ottar of roses*. ساختى imperfect preterite, as before, of the verb ساختن, imp. ساز, aorist سازم, from the obso-

lete

*A literal translation of the foregoing fable, with grammatical notes.*

## THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem.

آوردند *they have related*, second preterite of the verb آوردن, imp. آر, aorist آورم *to bring, to relate.* که the conjunction. دهقانی *a countryman, a villager*, from ده *a village*; the ي at the end implies unity, as in the next word باغي *an orchard.* داشت third person preterite of داشتن, imp. دار, aorist دارم *to have*; it governs an indefinite noun in the nominative. خوش and خرم adjectives. و the copulative. بوستانی a noun; observe the ي of unity as before. تازه‌تر the comparative of تازه *fresh.* از *than.* گلستان *a rose-garden*, from گل it must here be pronounced gulistáni, as it is the former of two substantives. ارم a proper name: it is a fabulous garden, supposed to have been made in Arabia by a king named Sheddad.

نظم

کنبد کردندہ ز روی قیاس  
 هست بہ نیکی و بدی حق شناس  
 ہر کہ نکوی کند آتش رسید  
 و ہر کہ بدی کرد ز پانش رسید

این سخن بر دل دہقان کارگر آمدہ بلبل را آزاد  
 کرد بلبل زبانی بآزادی کشاد و بگفت چون با من  
 نکوی کردی بحکم ہل جزا الاحسان الا الاحسان  
 مکافات آن باید کرد بدان کہ در زیر  
 درخت کہ ایستادہ افتابہ است پر از زیر بردار  
 و در حواہج خود صرف کن دہقان آن محل را  
 بکاوید و سخن بلبل درست یافت گفت ای بلبل  
 عجب کہ افتابہ زر را در زیر زمین می بینی و دام  
 در زیر خاک ندیدی بلبل گفت تو آنرا ندانستہ کہ

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای آہی نزول یابد دیدہ بصیرت را نہ روشنی  
 ماند ونہ تدبیر و خرد نفع رساند

دام فریبي در راه وي نهاد و بدانه حید اورا صید  
 کرده در زندان قفس محبوس ساخت بلبل بیدل  
 طوطی و امر زبان بکشاد و گفت اي عزیز مرا بچه  
 موجب حبس کرده از چه سبب بعقوبت من مایل  
 شده اگر صورت بجهت استماع نغمات من کرده خود  
 اشیانه من در بوستان تست دم سحر طربخانه من  
 اطراف گلستان تست و اگر معنی دیگر بخیال  
 گذرانیده مرا از ما في الضمیر خود خبر ده دهقان  
 گفت هیچ میدانم که پروزگار من چه کرده و مرا  
 بفارقت یار نازنین چند بار از رده سزای آن عمل  
 بطریق مکافات همین تواند بود که تو از دار و دیار  
 مانده و از تفرج و تماشای مهجور شده در گوشه زندان  
 می زاری و من هم درد هجران کشیده و درد فراق  
 جانان چشیده در کلبه احزان می نالم

بیت

بنال بلبل اگر با منت سر یاریست  
 که ما دو عاشق زاریم و کار ما زاریست  
 بلبل گفت ازین مقام در گذر ویر اندیش که من  
 بدین مقدار جریمه که گلی را پریشان کرده ام محبوس  
 کشته ام تو که دلی را پریشان می سازی حال تو  
 چون خواهد بود

بیت

گل بزیز لب نهیدانم چه میکوید که باز  
بلبلان بی نوارا در فغان می آورد

باغبان روزی بر عادت معهود بتماشای گل آمد  
بلبلی دید نالان که روی در صحیفه گل می  
مالید و شیرازه جلد زرنکار اورا بینقار تیز از  
یکدیگر می گسیخت

بیت

بلبل که بکل در نکرد مست شود  
سر رشته اختیارش از دست شود

باغبان پریشانی اوراق گل مشاهده نهوده کریبان  
شکیبای بدست اضطراب چاک زده و دامن دلش  
بخار جگر دوز بیقراری دراویخت روز دیگر همان  
حال وجود گرفت و شعله فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد  
روز سیوم بحرکت منقار بلبل

ع

گل بتاراج رفت و خار بیاند  
خارخاری از آن بلبل در سیئه دهقان پدید آمده

A PERSIAN FABLE.

باغبان و بلبل

The Gardener and the Nightingale.

آورده اند که دهقاني باغي داشت خوش و خرم  
و بوستاني تازه تر از گلستان ارم هواي آن نسيم  
بهار را اعتدال بخشيدي و شامه ريحان روح افزايش  
دماغ جانرا معطر ساختني

نظم

گلستاني چو گلزار جواني  
گلشن سیراب آب زندگاني  
نوای عندلیبش عشرت انگیز  
نسیم عطرسایش راحت آمیز

و بر يك گوشه چمنش گلبنی بود تازه تر از نهال  
کامراني و سرافرازتر از شاخ شجره شادماني هر صبح بر  
روي گلبن گل رنگين چون عذار دلغريبان نازک  
خوي و رخسار سمنبران ياسمين بوي بشکفتي  
و باغبان با آن گل مرغا عشق بازي آغاز نهوده  
گفتي

پرده داري ميکند در قصر قيصر عتکبوت  
بومي نوبت \* ميزند بر کنبد افراسياب

The spider holds the veil *in* the palace of Cæsar ; the owl stands sentinel *on* the watch-tower of Afrasiab.

These are the principal rules that I have collected for the Persian language ; but rules alone will avail but little, unless the learner will exemplify them in his own researches : the only office of a grammarian is to open the mine of literature, but they who wish to possess its gems must endeavour to find them by their own labours : I shall, however, add a short Persian fable, with a grammatical analysis of the first part ; after which model the student may analyse any piece of Persian writing, and translate it correctly with the help of a Dictionary ; provided he have some tincture of the Arabick language, without which he will never be a perfect translator, and will expose himself to the scorn of the learned.

\* نوبت is an Arabick word signifying *a turn, a change, a watch*, excubize : hence نوبت زدن in Persian, and نوبت چالپ in Turkish, signify *to relieve the guards by the sound of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly assigned to the spider. Some copies have نوحه instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بدانستی که فرقت بو  
اینچنین صعب باشد و دلشور  
از تو دوری نجستی یکدم  
وز تو غایب نبودمی یکروز

*If I had known that thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day ; I would not have left thee a single moment.*

Prepositions and Interjections are prefixed to nouns in the nominative case, as

شنوده‌ام که دو بوتر با یکدیگر در آشیانه دم‌ساز  
و در کاشانه هم‌راز نه از غبار اغیار بر خاطر ایشان  
کردی و نه از محنت روزگار در دل ایشان  
دردی

*I have heard that two doves lived together in one nest, and whispered their secrets in one chamber ; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts.*



All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هر جا كه شود مهر آشكارا  
سهارا چر نهان بودن چه يارا

Yes! whenever the sun appears, what advantage can there be to \* Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجيل بسيارست ومنفعت صبر وسكون بيشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* *a beautiful face*, *بوي گل* *the scent of a rose*; but if this order be inverted a compound adjective is formed, as *روي خوب* *fair-faced*, *گلروي* *rose-scented*.

\* Soha is the Arabick name for a very small and obscure star in the constellation of the Great Bear.

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabick verbs have distinct genders like nouns, as

خَرَّتْ الانهار والاعضان مالت للسجود

The rivers murmured, and the branches were bent to adore their maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in *را* after them, as

اگر آن ترک شیرازی بدست ارد دل ما را  
بخال هندویش بخشم سبرقند و بخارارا

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has been before observed (see page 17) that the *را* is omitted if the noun be indefinite or general, as جام پرکن *fill a cup*; but that it is inserted, if the thing be particular and limited, as جام را پرکرد *he filled the cup*; examples of this occur in almost every page.

yet it is remarkable that many Arabick plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دي  
اوراق حيات ما ميكردد طي

By the approach of spring, and the return of December,  
the leaves of our life are continually folded.

where *اوراق* the plural of *ورق* *a leaf* governs *ميكردد* in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as *هزار يك روز* *a thousand and one days*.

نسيم زلفت اكر بكذرد بتربت حافظ  
زخاك كالبدش صد هزار لاله برآيد

If the gale shall waft the fragrance of thy locks over the  
tomb of Hafiz, *a hundred thousand flowers will spring*  
from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, *الف ليلة وليلة* *a thousand and one nights*. In Arabick

OF THE PERSIAN SYNTAX.

**T**HE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

از بهر چه آمده‌ اکبر آمده که علم اولین و آخرین  
بیاموزی این راه روا نیست این همه خالف داند  
واگر آمده که اورا جویی آنجا که اول قیام بر  
کز قتی او خود آنجا بود \*

Wherefore *art thou come* ? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path : doth not the *Creator* of all things *know* all things ? and if *thou art come* to seek him, know that where *thou* first *wast fixed*, there *he was present*.

\* See the *Bibliothèque Orientale*, p. 950.

This great hero and poet was the last king of the Seljukian race : he was extremely fond of Ferdusi's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the Shahnáma.

چو برخاست از لشکرکش کرد  
 رخ نامداران ما کشت زرد  
 من این کرز یکزخم برداشتم  
 سپهرا هم انجاي بکذاشتم  
 خروشي برآورد اسبم چو پيل  
 زمين شد پریشان چو دريائي نيل

When the dust arose from the approaching army, the cheeks of our heroes turned pale ; but I raised my battle-ax, and with a single stroke opened a passage for my troops : my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuscript of Ferdusi, which I have here followed.

## INTERJECTIONS.

ایا eia, ایها ayoha *oh!* آه âh *ah!*

دریغ or دریغا dereega *alas!*

Thus in the tale of the merchant and the parrot by Gelaladdin Rûmi,

ای دریغا وای دریغا وای دریغ  
کانچنان ماهی نهان شد زیر میغ

Alas! alas! that so bright a moon should be hidden by the clouds!

فغان fugân and افسوس efsûs are likewise interjections that express grief: thus in a tetraſtich by the sultan Togrul Ben Erſlan,

دیروز چنان وصال جان فروزی  
وامروز چنین فراق عالم سوزی  
افسوس که بر دفتر عہرم ایام  
آرا روزی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul; and to-day her absence fills me with bitterness: alas! that the hand of fortune should write joy and grief alternately in the book of my life!

اگرچه egherchéh, گرچه gherchéh *though*.  
 اما emma, لیکن leiken, بل bel, بلکه belkeh *but*.  
 هرچند herchend, هرچندکه herchendkeh *although*.  
 بنابراین benabereén *therefore*. پس pes *then, moreover*  
 که keh *since*. زیرا zéra *because*.  
 مگر megher *unless*. جز júz *except*.

## PREPOSITIONS.

از ez *from, by, of*. ابر aber, or بر ber *upon*.  
 پس pes *after*. پیش peish *before*.  
 به beh, or ب be, joined to the noun, *in, to*.  
 با bá *with*. بی bé *without*.  
 پهلو پهلوي pehleui *near*.  
 برای berái, بجهت begehét *for*.  
 از جهت ez gehet, از بهر ez behr *on account of*.  
 در der *in*. سوی fúí *toward*.  
 فرود forúd *beneath*. زیر zeér *under*.  
 زیر zeber *above*. نزد nazd *near*.  
 میان meían *between*.

هنوز <i>henúz yet.</i>	بعد از آن <i>bâd ez án afterward.</i>
تا <i>tá until.</i>	همیشه <i>hemeifheh always.</i>
باري <i>báree once.</i>	دیگر بار <i>deigerbar again.</i>
هم <i>hemí also.</i>	نیز <i>neez even.</i>

The following fix adverbs are nearly synonymous, and signify *as, like, in the same manner as* ;

همچو <i>hemchú,</i>	همچون <i>hemchún.</i>
چنین <i>cheneén,</i>	همچنین <i>hemcheneén.</i>
چنانچه <i>chenánchch,</i>	چنانکه <i>chenánkeh.</i>
کو <i>cú where?</i>	چرا <i>cherá wherefore?</i>
چند <i>chend how many?</i>	
چه <i>ez behri che on what account?</i>	
چون <i>chún how?</i>	چگونه <i>chegúneh how or what.</i>
اینک <i>eenek behold!</i>	کاش <i>cásh would!</i>
مگر <i>megher perhaps.</i>	مبادا <i>mebáda lest by chance.</i>
هم <i>hem</i>	تنها <i>tenha alone.</i>
and بهم <i>behem together.</i>	

## CONJUNCTIONS.

و <i>u or va and.</i>	هم <i>hem,</i> or نیز <i>neez also.</i>
یا <i>ya or.</i>	اگر <i>egher,</i> or اگر <i>gher if.</i>

اگرچه



هر ڪجا ڪه her kujá ke *wheresoever.*

بيرون beerún *without.* درون derún *within.*  
or اندرون enderún

نوازنده بلبل بياغ اندرون  
کرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرو forú *below.* بالا bálá *above.*  
or فرود forúd

ان بلا نبود كه از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdád  
سحرگاه fehérgáh *in the morning.*  
or سحر feher  
شامگاه thamgáh *in the evening.*

دي dee *yesterday.* فردا ferdá *to-morrow.*

پيش peish *before.* پس pes *after.*

اكنون eknún *now.* آنگاه angáh *then.*

چون chún *when.* هماندم hemándem *directly.*

هرگز herkez *ever.* هرگز نه herkezne *never.*

ORDINALS.

نخست nukhuft	<i>first.</i>
دوم duum	<i>second.</i>
سیوم fium	<i>third.</i>
چهارم chehárum	<i>fourth.</i>
پنجم penjum	<i>fifth.</i>

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

ADVERBS.

بسیار befiár <i>much.</i>	اندك endek <i>little.</i>
اینجا eenjá <i>here.</i>	آنجا ânjá <i>there.</i>

جان نینر اکر فرستم آنجا  
آن تحفه مختصر چه باشد

If I could send my very soul to that place, how trifling a present would it be!

از اینجا ez enjá <i>hence.</i>	از آنجا ez ânjá <i>thence.</i>
اینسو eenfú <i>hither.</i>	آنسو ânfú <i>thither.</i>
کجا kujá <i>where or whither.</i>	از کجا ez kujá <i>whence.</i>

۱۶	شانزده shanzedeh	<i>sixteen.</i>
۱۷	هفده hefdeh	<i>seventeen.</i>
۱۸	هشده hefhdeh	<i>eighteen.</i>
۱۹	نوزده nuzdeh	<i>nineteen.</i>
۲۰	بیست beest	<i>twenty.</i>
۲۱	بیست یک beest yek	<i>twenty-one.</i>
۳۰	سی fee	<i>thirty.</i>
۴۰	چهل chehel	<i>forty.</i>
۵۰	پنجاه penjâh	<i>fifty.</i>
۶۰	ششت sheht	<i>sixty.</i>
۷۰	هفتاد heftâd	<i>seventy.</i>
۸۰	هشتاد hehtâd	<i>eighty.</i>
۹۰	نود naved	<i>ninety.</i>
۱۰۰	صد fad	<i>a hundred.</i>
۲۰۰	دو صد dûfad	<i>two hundred.</i>
۳۰۰	سی صد seefad	<i>three hundred.</i>
۴۰۰	چهار صد cheharfad	<i>four hundred.</i>
۵۰۰	پانصد panfad	<i>five hundred.</i>
۱۰۰۰	هزار hezar	<i>a thousand.</i>
۱۰۰۰۰	ده هزار deh hezar	<i>ten thousand.</i>
۱۰۰۰۰۰	صد هزار fad hezar	<i>a hundred thousand.</i>
	or لک lac	

OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar ; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them :

۱	یک yek	<i>one.</i>
۲	دو du	<i>two.</i>
۳	سه feh	<i>three.</i>
۴	چهار chehar	<i>four.</i>
۵	پنج penge	<i>five.</i>
۶	شش sheh	<i>six.</i>
۷	هفت heft	<i>seven.</i>
۸	هشت hehst	<i>eight.</i>
۹	نه nuh	<i>nine.</i>
۱۰	ده deh	<i>ten.</i>
۱۱	یازده yázdeh	<i>eleven.</i>
۱۲	دوازده duázdeh	<i>twelve.</i>
۱۳	سیزده fizdeh	<i>thirteen.</i>
۱۴	چهارده chehardeh	<i>fourteen.</i>
۱۵	پانزده panzedeh	<i>fifteen.</i>



داشتن báẓ dashten *to with-hold.*

فرود آمدن furúd âmeden *to descend.*

واپس داشتن vápes dashten *to detain.*

سر دادن ser dáden, *to banish, to confine to a place.*

In the present tense of a compound verb the particle می *mi* is inserted between the two words, of which it is composed, as from پر کردن *to fill*,

Sing.

Plur.

پر می کنم *I fill.*

پر می کنیم *we fill.*

پر می کنی *thou fillest.*

پر می کنید *you fill.*

پر می کند *he fills.*

پر می کنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بشو آن غزال رعنا را  
که سر بکوه و بیابان تو داده ما را

“ O western breeze, say thus to yon tender fawn, thou

“ hast confined us to the hills and deserts.”

where سر داده the preterite of سر دادن *to confine*, reléguer, is separated by three words. The noun سر has a number of different senses, and is therefore the most diffi-

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *nâreh zeden* *to call aloud*, *فکر فرمودن* *fikr fermúden* *to consider*; thus *Gelâleddîn Rúzbehâr*,

تا بچید تو نعره زد بلبل  
همه گوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,  
I am all ear, like the stalk of the rose-tree.

and *Hafiz*,

فکر معقول بفرما گل بیخار گجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

*در آمدن* *der ámeden* *to enter*.

*در آوردن* *der âverden* *to carry in*.

*در خواستن* *der khâften* *to require*.

*در یافتن* *der yâften* *to understand*.

*بر آمدن* *ber ámeden* *to ascend*.

*بر گشتن* *ber keshten* *to return*.

*بر آسودن* *ber âsúden* *to rest*.

باز داشتن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *hasten*. The fun of the wine *rises* from the east of the cup: if thou *seekest* the delights of mirth, *leave* thy sleep.

هجوم آوردن hujúm âverden *to assault*.

یاد آوردن yád âverden *to remember*.

عجب داشتند ajeb dashten *to wonder*.

معذور داشتن mâzúr dashten *to excuse*.

حسد بردن hesed berden *to envy*.

اعتقاد بردن itikád berden *to believe*.

غم خوردن ghemm khorden *to grieve*.

سوگند خوردن seukend khorden *to swear*.

روشن ساختن rúshen fakhten *to enlighten*.

تر ساختن ter fakhten *to moisten*.

التفات نمودن iltifát numûden *to esteem*.

مدهوش گشتن medhûsh geshten *to be astonished*.

غمناک گردیدن gemnák gerdiden *to be afflicted*.

پدید آمدن pedeed âmeden *to appear*.

احسان دیدن ihfan deeden *to be benefited*.

پرورش یافتن perverish yaften *to be educated*.

قرار گرفتن kerár griften *to be confirmed*.



verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نمودن *to show*, کشتن or کردیدن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن, which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن *ikrâr kerden to confess.*

انتظار کردن *intizâr kerden to expect.*

رجوع کردن *rujû kerden to return.*

تہام کردن *temâm kerden to complete.*

پر کردن *por kerden to fill.*

ترک کردن *terk kerden to leave.*

طلوع کردن *tulû kerden to rise (oriri).*

Thus Hafiz,

صبحست ساقیا قدحي پر شراب کن  
 دور فلک درنگ ندارد شتاب کن  
 خورشید مي زمشرق ساغر طلوع کرد  
 کر برک عیش ميطلبی ترک خواب کن

It

- بهارستان beharistân *the mansion of the spring.*  
گلستان gulistân *a bower of roses.*  
شکر دان shekerdân  
or شکرستان shekeristân *a chest of sugar.*  
سنبلستان fumbulistân *a garden of hyacinths.*  
شیرستان sheeristân *the country of lions.*  
جنستان ginnistân *fairy-land.*  
گلزار gulzâr *a bed of roses.*  
لاله زار lalehzâr *a border of tulips.*  
عبادتگاه ibâdetgâh *a place of worship.*  
خواب جا khab já *the place of sleep, a bed.*

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

- Sing. Nom. شیرین دهن *a girl with sweet lips.*  
Obl. شیرین دهنرا  
Plur. Nom. شیرین دهنان *girls with sweet lips.*  
Obl. شیرین دهنانرا

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles. The

شرمسار *bashful*, شرمساري *bashfulness*.  
 دانشمند *learned*, دانشمندی *learning*.  
 سیاه *black*, سیاهی *blackness*.

If the adjective end in *z* the abstract is made by changing *z* into *کی*, as بیکانه *new*, بیکانگی *novelty*.

Other abstracts are made either by adding *ار* to the third person of the past tense, as دیدار *sight*, گفتار *speech*, رفتار *motion*; or by adding *ش* to the contracted participle, as استایش *rest*, ستایش *praise*, آزمایش *temptation*.

The letter *l* *elif* added to some adjectives makes them abstract nouns, as گرم *warm*, کرما *warmth*.

Nouns denoting the place of any thing are formed by the terminations *ستان* *istân*, *دان* *dân*, *زار* *zâr*, *گاه* *gah*, or *جا* *jâ*, as

نکارستان \* *negaristân a gallery of pictures*.

\* The five first of these names are the titles of as many excellent books: the Beharistân and Gulistân are poetical compositions by Jâmi and Sadi; the Negaristân is a very entertaining miscellany in prose and verse; and the Shekerdân is a miscellaneous work in Arabick upon the history of Egypt: as to the Sumbulistân, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called Λειμὼν *چمنزار a meadow*; and Apostolius compiled an Ἰωνία *بنفشه زار a garden of violets*, or a collection of proverbs and sentences.

Some adjectives and adverbs are formed by nouns doubled with the letter *l* elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or کوناگون *many-coloured*.

Example.

روضة ماء نهرها سلسال  
 دوحه سجع طيرها موزون  
 آن پر از لاله‌اي رنگارنگ  
 وين پر از ميوه‌هاي کوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetraſtich are in pure Arabick.

The termination فام *fām*, as well as گون *goon*, denotes colour, as کلفام or کلگون *rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above-mentioned or any other adjectives, compounded or simple, may be formed abstract substantives by adding ي *y*, as

شرمسار

adjuncts to substantives; such are the names شجاع الدولة Shujaheddoula, شمس الدولة Nejmeddoula, شمس الدولة Shemseddoula, سراج الدولة Serájeddoula, which signify in Arabick *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, زبدة الملك Zubdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of بنغال Bengalá without adding, by way of epithet, جنة البلاد jennetulbelâd *the paradise of regions*, an Arabick title given to that province by آورنگ زیب Aureng-zeeb.

Some adjectives are formed from nouns by adding يين, as آتشين *fiery*, زرین *golden*, زمردین *made of emeralds*.

The termination انه added to substantives forms adverbs that imply a kind of similitude, as دانایانه *prudently, like a prudent man*, مردانه *couragiously, like a man of courage*.

Adjectives of similitude are formed by adding آسا afa, فا fa, or وش vesh, to substantives, as آسا *amber afa like ambergris*, مشک آسا *like musk*, جنة آسا *like paradise*; سحر سا *like magick*; غنچه وش *like a rose-bud*, قمر وش or مهوش *like the moon*.

Henceforth, wherever I write thy name, I will write *false*, *unkind*, and *faithless*.

Names of agents are generally participles active in نده, as سازنده fazéndeh *a composer*; or they are formed by adding گر ger, کار gár, or بان bân to a substantive, as زرگر *a goldsmith*, قلمکار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار fâr, کین keen, مند mend, ناک nák, وار var or ور ver, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاحب fahyb, and اهل ehl prefixed to nouns form likewise adjectives of possession, as ذوالجلال *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حکمت *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epithets or constant

The particle هم *hem together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

هم‌اشیان *hemâshiyân of the same nest.*

هم‌اهنگ *hemâheng of the same inclination.*

هم‌بزم *hembezm of the same banquet.*

هم‌پستر *hempister lying on the same pillow.*

هم‌خوابه *hemkhâbeh sleeping together.*

هم‌دم *hemdem breathing together*, that is, very intimately connected.

The particles *نا not*, کم *little*, and بی *without*, are placed before nouns to denote privation, as *نا امید ná umeéd hopeless*, *نا شناس ná shinâs ignorant*, *نا شکفته ná shukûfteh a rose not yet blown*; *کم بها kembeha of little value*, *کم عقل kem akil with little sense*; *بی باک bee bâk fearless*, *بی امان bee amân merciless*; this particle is often joined to Arabick verbals, as *بی تامل bee taámul inconsiderate*, *بی ترتیب bee terteeb irregular*.

Example.

بعد ازین نامترا در هر گجا خواهم نوشت  
بی حقیقت بی مروت بی وفا خواهم نوشت

Henceforth,

سپن بوي *femen bûyi with the scent of jessamine.*

سپن بر *femen ber with a bosom like jessamine.*

گلرخ *gulrokh with cheeks like roses.*

گلروي *gulrui with a rosy face.*

مشکبوي *mushk buyi with the scent of musk.*

ياقوت لب *yakût leb with lips like rubies.*

شير دل *sheer dil with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian Poets, that they sometimes fill a distich with them, as

ماه روي مشکبوي دلکشي  
جان فزاي دلغريبي مهوشي

A damsel with a face like the moon, scented like musk,  
a ravisher of hearts, delighting the soul, seducing the  
senses, beautiful as the full moon.



The brightness of youth again returns to the bowers ; the  
rose sends joyful tidings to the nightingale with sweet  
notes.

خوش رفتار *khosh reftâr walking gracefully.*

شیرینکار *shireenkar with gentle manners.*

دهن شیرین *shireen dihen with a sweet mouth.*

چشم سیاه *fiah cheshm black-eyed.*

The compounds of this form are very numerous, and  
may be invented at pleasure.

### III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی *peri ruyi with the face of an angel.*

پری پیکر *peri peyker*

پری رخسار *peri rukhsâr with the cheeks of an angel.*

جہشید کلاه *Gemshid kulâh with the diadem of Gemshid.*

دارا حشمت *Dara hishmet with the troops of Darius.*

سیمین ساق *fimeen sâk with legs like silver.*

شکر لب *sheker leb with lips of sugar.*

طوطی گفتار *tuti guftâr talking like a parrot.*

غنچه لب *guncheli leb with lips like rose-buds.*

کشور کشا kishver kushâ *conquering provinces.*  
 اورنگ نشین aureng nisheen *sitting on a throne.*  
 ویرانه نشین viranéh nisheen *inhabiting a desert.*  
 ره‌نما rehnûmâ *showing the way.*  
 غریب نواز ghereeb nuvâz *kind to strangers.*  
 بربط نواز berbut nuvâz *tuning a harp.*  
 کامیاب kâm yâb *that finds what he desires.*

## II.

Words compounded of adjectives and nouns.

خوب روی khob rúyi *with a beautiful face.*  
 پاکیزه خوی pakeezeh khúi *having pure intentions.*  
 خوشخوی khoîh khúyi *of a sweet disposition.*  
 پاکدامن pakdâmen *with unblemished virtue.*  
 خوب آواز khob avâz *with a pleasing voice.*  
 خوب رایحه khob raych *with a pleasant scent.*  
 خوش الحان khoîh elhân *with sweet notes,*  
 an epithet of the nightingale, as in this elegant  
 distich,

رونق عهد شبابست دگر بستانرا  
 میرسد مژدهٔ کل بلبل خوش الحانرا

- شکر ریز *sheker reez dropping sugar.*  
 گهر ریز *goher reez scattering jewels.*  
 اشک ریز *afhc reez shedding tears.*  
 غمزد *ghemzedâ dispersing care.*  
 ظلمت زد *zulmet zedâ dispelling darkness.*  
 رهن *rahzén infesting the way, a robber.*  
 سحر ساز *sihr sâz preparing incantments.*  
 دلستان *dilfitân ravishing hearts.*  
 دلسوز *dilfûz inflaming the heart.*  
 جان شکار *jan shikâr a hunter of souls.*  
 عمر شکاف *umr shikâf destroying life.*  
 صف شکن *sef shikén breaking the ranks.*  
 انجم شمار *enjûm shumâr equal to the stars in number.*  
 کار شناس *kar shinâs skilful in business.*  
 شکر فروش *sheker furûsh selling sugar.*  
 خود فروش *khôd furûsh boasting of himself.*  
 ناظر فریب *nâzer fereéb deceiving the beholder.*  
 جگر گداز *jiger gudâz melting the heart.*  
 صمّا گداز *fumma gudâz dispelling a calamity.*  
 ضیا کستر *zeyâ kufter spreading light.*  
 عالمگیر *alem geer subduing the world.*  
 دلکشا *dilkushâ rejoicing the heart.*

بند نقل nekil bend *compiling narratives,*  
an historian.

بند اعدو adu bend *that enslaves his enemies.*

بیز فتنه fitne beéz *spreading sedition.*

بیز عطر atar beéz *shedding perfume.*

پیرا نادره náderch peerâ *collecting memorable events.*

پسند آسمان âsomân peyvend *reaching the sky.*

عالم تاب alem tâb *inflaming the world,*

an epithet of the sun.

دولتجوی deuletjúi *wishing prosperity.*

گل چین gulcheen *gathering roses.*

شکوفه چین shukûfeh cheen *cropping flowers.*

سخن چین fekhun cheen *collecting words,*

an informer.

سحر خیز feher kheez *rising in the morning.*

خوشخوان khoosh khân *sweetly singing.*

جهاندار jéhandâr *possessing the world.*

نکته دان nukteh dân *skilful in subtleties.*

خرده بین khurdeh been *seeing minute objects.*

سخن ران fekhun rân *lengthening his discourse.*

کامران kamrân *gaining his desires.*

خون ریز khûn reez *shedding blood.*

شکر ریز

زولمت اندوز *zulmet endûz* *gathering darkness,*  
an epithet of the night.

عبرت اندوز *ibret endûz* *attracting wonder.*

التفات انگیز *iltifât engeéz* *exciting respect.*

خلوص انگیز *khulûs engeéz* *promoting sincerity.*

فتنه انگیز *fitne engeéz* *raising a tumult.*

خجالت انگیز *khejlet engeéz* *causing blushes to rise.*

خفقان انگیز *khefekân engeéz* *making the heart beat.*

ارشاد انگیز *irshâd engeéz* *producing safety.*

مردم اوبار *merdum ôbâr* *devouring men.*

جان افerein *jân afereén* *that created the soul.*

دل بر *dil ber* *a ravisher of hearts.*

سایه پرور *âyeh pervér* *bred in the shade,*

an epithet for an ignorant young man who has  
not seen the world.

علما پرور *ulema pervér* *cherishing learned men.*

تن پرور *ten pervér* *nourishing the body.*

عشق باز *ishk bâz* *sporting with love.*

پوزش پذیر *puzish pezeér* *accepting an excuse.*

ترانه پرداز *turâneh perdâz* *composing tunes,*  
a musician.

سخن پرداز *fekhun perdâz* *composing sentences,*  
an orator.

سر افراز *ser efrâz raising his head.*

گردن افراز *gerden efrâz exalting his neck.*

عالم افروز *alem efrûz enlightening the world.*

or جهان افروز *jehân efrûz*

گیتی افروز *giti afrûz inflaming the universe.*

معرکه افروز *mârikeh efrûz kindling the fight.*

بوستان افروز *boştân efrûz inflaming the garden,*  
a beautiful epithet for the anemone.

دانش آموز *dânish amûz skilled in science.*

کار آموز *kar amûz expert in affairs.*

مژده آمیز *muzhdeh amééz mixed with joyful tidings.*

This participle آمیز is used in a great variety of compounds.

راحت آمیز *râhet amééz giving rest.*

ستم آمیز *sitem amééz full of threats.*

شهد آمیز *shehd amééz mixed with honey.*

رنگ آمیز *reng amééz mixed with colours, that is,*  
deceitful.

پرتو انداز *pertu endáz darting rays.*

دهشت انداز *dehshet endáz striking with fear.*

اتش انداز *atesh endáz casting out fire.*

تیر انداز *teer endáz shooting arrows.*

مرد افکن merd efkén *overthrowing heroes.*

عنبر آکین amber âgheén *full of ambergris.*

سرور آکین furûr âgheén *full of pleasures.*

میراد آور murâd avér *fulfilling our desires.*

دل آور dil avér *stealing hearts.*

جهان آرا jehân arâ

and آرا عالم alem arâ *adorning the world.*

مجلس آرا mejlis arâ *gracing the banquet.*

دل آرا dil arâ *rejoicing the heart.*

دل آرام dil arâm *giving rest to the heart.*

نبرد آزما nebêrd azmâ *experienced in battle.*

روح آسا rûh asâ *appeasing the spirit.*

جان آسا jân asâ *giving repose to the soul.*

خون آلود khon alûd *sprinkled with blood.*

غبار آلود gubâr alûd *covered with dust.*

خطا آلود khata' alûd *stained with crimes.*

روح افزا ruh efzâ *refreshing the spirit.*

بہجت افزا bihjet efzâ *increasing cheerfulness.*

شهر آشوب shehr ashôb *disturbing the city;*

elegantly applied to *beauty*, to which likewise the

poets give the following epithet,

روز افزون rûz efzûn *increasing daily.*

grace to our poetry, yet in general the genius of our language seems averse to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλινωπῖς, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Mountague's translation \* *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul effhân *shedding flowers*.  
 درّ افشان durr effhân *sprinkling pearls*.  
 گوهر افشان goher effhân *scattering gems*.  
 تیغ افشان teeg effhân *brandishing a scymitar*.  
 خون افشان khôn effhân *dropping blood*.  
 دل آزار dil azâr *afflicting the heart*.  
 جان آزار jân azâr *wounding the soul*.  
 تاب افکن tâb efkén *darting flames*.  
 بیخ افکن beekh efkén *tearing up roots*.  
 سنگ افکن feng efkén *casting stones*.  
 کوه افکن côi efkén *throwing down mountains*.

\* See her Letters from Constantinople.



## OF THE COMPOSITION

AND

## DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلغریب* *heart-alluring*; or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*; or lastly by placing one substantive before another, as *گل‌عذار* *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a  
 grace

Future, or Aorist.

Sing.

Plur.

یابم *I shall or may find.*

یابیم *we shall or may find.*

یابی *thou shalt or mayst find.* یابید *you shall or may find.*

یابد *he shall or may find.*

یابند *they shall or may find.*

Imperative.

یاب or یاب *find thou.*

یابید *find you.*

Participles.

Present, یابا or یاب *finding.*

Preterite, یافته *having found.*

آن به که ز صبر رخ نتابم  
باشد که مراد دل بیابم

It is better for me not to turn my face from patience ; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as *عشرت انگیز* *mirth-exciting*, from *عشرت*, which in Arabic signifies *mirth*, and the participle of *انگیختن* *to excite* ; but of these elegant compounds I shall speak at large in the next section.

Infin.	Imper.	Aorist.
سرشتن <i>to mix</i>	سريش	سريشم
کردن <i>to do</i>	کن	کنم
کشستن	کسيل	کسيلم
and گسيختن <i>to break</i>		
کندن <i>to rot. to dig</i>	کند	کندم
مردن <i>to die</i>	مير	ميرم
نیشتن	نويس	نويسم
and نوشتن <i>to write</i>		

Example of an irregular verb.

يافتن *yaften to find.* Contracted infinitive یافت

Present Tense.

Sing.	Plur.
مي يابم <i>I find.</i>	مي يابيم <i>we find.</i>
مي يابي <i>thou findest.</i>	مي يابيد <i>you find.</i>
مي يابد <i>he finds.</i>	مي يابند <i>they find.</i>

Preterite.

يافتم <i>I found.</i>	ياقتيم <i>we found.</i>
يافتي <i>thou foundest.</i>	ياقتيد <i>you found.</i>
يافت <i>he found.</i>	ياقتند <i>they found.</i>

Future.

XI.

Irregulars that add ي

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زاي	زايم
كادن <i>to carefs</i>	كاي	كايم
كشادن <i>to open</i>	كشاي	كشايم

XII.

Irregulars that reject دن

افتادن <i>to fall</i>	افت	افتم
ايستادن <i>to stand</i>	ايست	ايستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آي	آيم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خير	خيرم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
ستدن and ستاشتن <i>to take</i>	ستان	ستانم

## VIII.

Irregulars in *پیر* that reject *ف*

Infin.	Imper.	Aorist.
<i>پذیرفتن</i> to accept	پذیر	پذیرم
<i>گرفتن</i> to take	گیر	گیرم

## IX.

Irregulars\* that change *س* into *ه*

<i>جستن</i> to leap	جه	جهم
<i>رستن</i> to be delivered	ره	رهم
<i>خواستن</i> to be willing	خواه	خواهم
<i>کاستن</i> to lessen	گاه	گاهم

## X.

Irregulars that change *س* into *ن* or *ند*

<i>برنشتن</i> to ascend	برنشین	برنشینم
<i>بستن</i> to bind	بند	بندم
<i>پیوستن</i> to join	پیوند	پیوندم
<i>شکستن</i> to break	شکن	شکنم
<i>نشاستن</i> to cause to sit down	نشان	نشانم
<i>نشستن</i> to sit down	نشین	نشینم

VI.

Irregulars that reject س

Infin.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آرایی	آرایم
بایستن <i>to be necessary</i>	بای	بایم
پایستن <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرایی	پیرایم
جستن <i>to seek</i>	جوی	جویم
داستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روی	رویم
زستن <i>to live</i>	زی	زیم
شستن <i>to wash</i>	شوی	شویم
گریستن <i>to weep</i>	گری	گریم
مانستن <i>to resemble</i>	مان	مانم
نکرستن <i>to view</i>	نکر	نکرم

VII.

Irregulars in یین

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گزیدن <i>to choose</i>	گزین	گزینم

R

VIII. Ir-

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
سیوختن <i>to prick</i>	سیوز	سیوزم
سوختن <i>to burn</i>	سوز	سوزم
کداختن <i>to melt</i>	کداز	کدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

## V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
کذاشتن <i>to leave</i>	کذر	کذرم
	and کذار	and کذارم
کباشتن <i>to loose</i>	کبار	کبارم

Infin.	Imper.	Aorist.
کافتن <i>to dig</i>	کاو	کاوم
گفتن <i>to say</i>	گو	گویم
	and گوی	
شنفتن <i>to hear</i>	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیז	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
بیختن <i>to sift</i>	بیز	بیزم
پیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم
		توختن



Infin.	Imper.	Aorist.
سوَدَن <i>to stroke</i>	ساي	سايَم
فرمودَن <i>to command</i>	فرماي	فرمايَم
نمودَن <i>to show</i>	نماي	نمايَم
کشودَن		کشايَم
and کشادَن <i>to open</i>	کشاي	

## III.

Irregulars that change ف into ب or و

آشوفتن or آشفتن <i>to disturb</i>	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سفتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شکفتن <i>to blossom</i>	شکيب	شکيبم
فریفتن <i>to deceive</i>	فريب	فريبم
کوفتن <i>to smite</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

یافتن <i>to find</i>	ياب	يابم
مرفتن <i>to go</i>	رو	روم
		کماقتن

Infin.	Imper.	Aorist.
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشاندن <i>to fix</i>	نشان	نشانم
هیشتن and هشتن <i>to lay down</i>	هیش	هیشم

## II.

Irregulars that change و into ي

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن <i>to increase</i>	افزای	افزایم
or فزودن	or فزای	or فزایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy*, drowned in sleep.

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستای	ستایم

Infin.	Imper.	Aorist.
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buzz</i>	ریس	ریسم
سپردن <i>to resign</i>	سپر	سپرم
	and سپار	and سپارم
سردن <i>to shave</i>	ستر	سترم
شانندن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشردن <i>to press</i>	فشر	فشرم
for افشردن	and فشار	فشارم
فکندن <i>to throw</i>	فکن	فکنم
for افکندن		
گزاردن <i>to perform</i>	گزار	گزارم
کستردن <i>to strow</i>	کستر	کسترم
کشتن <i>to kill</i>	کش	کشم
کشفتن <i>to scatter</i>	کشوف	کشوفم

## I.

Irregulars that form their imperatives by rejecting

تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آختم
آژدن <i>to sow together</i>	آژ	آژم
آزاردن <i>to rebuke</i>	آزار	آزارم
آغوشتن <i>to embrace</i>	آغوش	آغوشتم
آغیشتن <i>to cut</i>	آغیش	آغیشتم
آفشاردن <i>to speak idly</i>	آفشار	آفشارم
آفشاندن <i>to sprinkle</i>	آفشان	آفشانم
آفشردن <i>to press</i>	آفشر	آفشرم
آفکندن <i>to throw down</i>	آفکن	آفکنم
or. اوکندن		
آکندن <i>to fill</i>	آکن	آکنم
آوردن <i>to bring</i>	آور and آر	آرم and آورم
آباقتن <i>to tinge</i>	آباف	آبافم
آبردن <i>to bear</i>	آبر	آبرم
آپروردن <i>to educate</i>	آپرور	آپرورم
آپژمردن <i>to wither</i>	آپژمر	آپژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم
		خوردن.

may be useful to those who are curious in ancient dialects ; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian پهلوي, which has the same relation to the modern دری or Persick, as the Icelandick has to the Danish, and the Saxon to the English, and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratusht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian : but as we rejected the Saxon alphabet to admit the Roman ; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes : the old infinitives may be found by addingیدن ceden to the imperatives, and the aorists by adding to them the personal terminations.

*I know not why the damfels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love.*

*Hafiz.*

## OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination یدن eeden; for originally all infinitives ended in دن den till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into تن ten, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb

## Second Future.

- Sing. پرسیده خواهم شد *I shall be asked.*  
 پرسیده خواهی شد *thou shalt be asked.*  
 پرسیده خواهد شد *he shall be asked.*
- Plur. پرسیده خواهیم شد *we shall be asked.*  
 پرسیده خواهید شد *you shall be asked.*  
 پرسیده خواهند شد *they shall be asked.*

## Infinitive.

- Present, پرسیده شدن *to be asked.*  
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه *ne* or ن *n* to the affirmative in all tenses, as

- Sing. نمی دانم *I do not know, nescio.*  
 نمی دانی *thou dost not know, nescis.*  
 نمی داند *he does not know, nescit.*
- Plur. نمی دانیم *we do not know, nescimus.*  
 نمی دانید *you do not know, nescitis.*  
 نمی دانند *they do not know, nesciunt.*

ندانم از چه سبب رنگ آشنای نیست  
 سہی قدان سیہ چشم ماہ سیہارا

Preterite.

- Sing. پرسیده شدم *I was asked.*  
 پرسیده شدی *thou wast asked.*  
 پرسیده شد *he was asked.*
- Plur. پرسیده شدیم *we were asked.*  
 پرسیده شدید *you were asked.*  
 پرسیده شدند *they were asked.*

Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*  
 پرسیده شده بودی *thou hadst been asked.*  
 پرسیده شده بود *he had been asked.*
- Plur. پرسیده شده بودیم *we had been asked.*  
 پرسیده شده بودید *you had been asked.*  
 پرسیده شده بودند *they had been asked.*

Aorist.

- Sing. پرسیده شوم *I may be asked.*  
 پرسیده شوی *thou mayst be asked.*  
 پرسیده شود *he may be asked.*
- Plur. پرسیده شویم *we may be asked.*  
 پرسیده شوید *you may be asked.*  
 پرسیده شوند *they may be asked.*



## Compound Future.

Sing.

Plur.

پرسیده باشم *I shall have asked.* پرسیده باشید *we shall have asked.*  
 پرسیده باشی *thou shalt, &c.* پرسیده باشید *you shall, &c.*  
 پرسیده باشد *he shall, &c.* پرسیده باشند *they shall, &c.*

## Infinitive.

Present, پرسیدن *to ask, contracted* پرسید  
 Preterite, پرسیده بودن *to have asked.*

## Participles.

Present, پرسنده and پرسان *asking.*  
 Preterite, پرسیده *asked or having asked.*

## Passive Voice.

## Indicative Present.

Sing. پرسیده می شوم *I am asked.*  
 پرسیده می شوی *thou art asked.*  
 پرسیده می شود *he is asked.*  
 Plur. پرسیده می شویم *we are asked.*  
 پرسیده می شوید *you are asked.*  
 پرسیده می شوند *they are asked.*

Preterite.

First Future.

Sing.

Plur.

پرسم *I shall ask.*

پرسیم *we shall ask.*

پرسی *thou shalt ask.*

پرسید *you shall ask.*

پرسد *he shall ask.*

پرسند *they shall ask.*

Second Future.

خواهم پرسید *I will ask.*

خواهیم پرسید *we will ask.*

خواهی پرسید *thou wilt ask.*

خواهید پرسید *you will ask.*

خواهد پرسید *he will ask.*

خواهند پرسید *they will ask.*

Imperative.

پرسیم *let us ask.*

پرس or پرس *ask thou.*

پرسید *ask you.*

پرسد *let him ask.*

پرسند *let them ask.*

Conjunctive, or Aorist.

پرسم *I may ask.*

پرسیم *we may ask.*

پرسی *thou mayst ask.*

پرسید *you may ask.*

پرسد *he may ask.*

پرسند *they may ask.*

Potential.

پرسیدم *I might, &c. ask.*

پرسیدیم *we might, &c. ask.*

پرسیدی *thou mightst, &c.*

پرسیدید *you might, &c.*

پرسید *he might, &c.*

پرسیدند *they might, &c.*

## Simple Preterite.

Sing.

Plur.

پرسیدم *I asked.*پرسیدیم *we asked.*پرسیدی *thou askedst.*پرسیدید *you asked.*پرسید *he asked.*پرسیدند *they asked.*

## Compound Preterite.

پرسیده ام *I have asked.*پرسیده ایم *we have asked.*پرسیده ای  
or پرسیده‌ئ *thou hast asked.*پرسیده اید *you have asked.*پرسیده است  
or پرسید است *he has asked.*پرسیده اند *they have asked.*

## Preterite Imperfect.

پرسیدم می *I was asking.*پرسیدیم می *we were asking.*پرسیدی می *thou wast asking.*پرسیدید می *you were asking.*پرسید می *he was asking.*پرسیدند می *they were asking.*

## Preterpluperfect.

پرسیده بودم *I had asked.*پرسیده بودیم *we had asked.*پرسیده بودی *thou hadst asked.*پرسیده بودید *you had asked.*پرسیده بود *he had asked.*پرسیده بودند *they had asked.*

The letter ب prefixed to the aorist restrains it to the future tense, as برسم *I will arrive*; thus Nakshebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشبى جدّ وجهد بايد كرد  
چونكه مردم بيار خود برسد  
هر كه در كارها كند جهدي  
عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *porsiden to ask.*

Indicative Mood, Present Tense.

Sing.	مي پرسم <i>I ask.</i>	Plur.	مي پرسیم <i>we ask.</i>
	مي پرسى <i>thou askest.</i>		مي پرسيد <i>you ask.</i>
	مي پرسد <i>he asks.</i>		مي پرسند <i>they ask.</i>

Simple

The present tense is formed by prefixing *مي* or *همي* to the aorist, as *ميدانم* *I know*, *ميداني* *thou knowest*, *ميداند* *he knows*;

اي باد صبا بگذر آنجا که تو ميداني  
واحوال دلم به تو پيدا که تو ميداني

O gentle gale, pass by the place which *thou knowest*, and disclose the secrets of my heart which *thou knowest*.

زين خوش رقم که بر گل رخسار میکشي  
خط بر صفيقه گل گلزار میکشي

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *مي* and *همي* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعيش کوش که تا چشم ميزني برهم  
خزان هميرسد ونوبهار مي گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing* away.

کردن خداوند یگانه که مدبّر این کارخانه ومقلب  
 اوضاع زمانه است از فیض بی منتهاي خود  
 سعادتمندپرا موید و در عرصه کیتی مبسوط الید کند  
 که بهراهم مراحم ورافت بالتیام جراحات قلوب  
 ستمدیدگان پردازد ومذاق تمنای تلخکامان زهر  
 حوادثرا بشهد عدالت شیرین سازد

“ It is evident to the discerning and intelligent part of  
 “ mankind, that, whenever the affairs of the world  
 “ are thrown into confusion, and fortune favours the  
 “ desires of the unjust, the great disposer of events,  
 “ in the effusion of his endless mercy, selects some  
 “ fortunate hero, whom he supports with his eternal  
 “ favour; and whom he commands to heal with the  
 “ balm of benevolence the wounds of the afflicted,  
 “ and to sweeten the bitter draught of their misfor-  
 “ tunes with the honey of justice.”

in which period the words کردن *kerded*, کند *kuned*,  
 پردازد *perdázed*, and سازد *fázed*, are the aorists of  
 کردیدن *kerdiden*, کردن *kerden*, پرداختن *perdákhten*,  
 and ساختن *fakhten*, governed by the conjunction که *that*.

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي come thou*, *آيم I may or will come*.

چو آفتاب مي از مشرق پياله برآيد  
ز باغ عارض ساقي هزار لاله برآيد

“ When the sun of the wine shall rise from the east of  
“ the cup, a thousand tulips will spring from the  
“ garden of the cup-bearer’s cheek.”

By this affected, yet lively allegory, the poet only means that “ the cup-bearer will blush when he shall present the  
“ wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آگاهي ودقيقه يابان حکمتهاي آهي  
واضح است که در هر عهد و اوان که اوضاع جهان  
مختلف و پريشان و چرخ ستمگر بکام ستمکيشان  
کردد

“ Boy, *bring* a cup of wine ; *bring* a few more cups of  
“ pure wine.”

کو شمع میارید در این جمع که امشب  
در مجلس ما ماه رخ دوست تمامست  
در مجلس ما عطر میامیز که جانرا  
هر دم ز سر زلف تو خوش بوی مشامست

“ Say, *bring no* tapers into our assembly, for this night  
“ the moon of my beloved’s cheek is at its full in our  
“ banquet ; *sprinkle no* perfume in our apartment, for  
“ to our minds the fragrance that constantly proceeds  
“ from thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as انکیز *excite thou*, کیتی *mirth-exciting* ; افروز *inflammeth thou*, افروزی *world-inflaming*, *Getiafroze*, the name of a fairy in the Persian tales translated by Major Dow.

The participles of the present tense are formed by adding ان, ا, or نده to the imperative, as رسان, رسانا, and رسنده *arriving* ; which last participle is often used for a noun of action, as بازنده *a blaver*.



ایا شاه محمود کشورکشای  
 زمین گرنترسی بترس از خدای  
 خیزیدي چرا خاطر تیز من  
 نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God! why hast thou inflamed my wrathful temper? dost thou not dread my blood-dropping sword?

It must here be observed, that the negatives نه and ن are changed in the imperative into مه and م, as میس *do not ask*;

درد عشقی کشیده‌ام که میس  
 زهر هجری چشیده‌ام که میس

“ I have felt the pain of love; *ask not* of whom: I have  
 “ tasted the poison of absence; *ask not* from whom.”

Before verbs beginning with ا elif the letters ن, م, and ب are changed into نی, می, and بی, as before آر are used بیا *bring thou*, میا *do not bring*;

ساقیا ساغر شراب بیا  
 یکدو ساغر شراب ناب بیا

“ Boy,

This short infinitive is likewise used after impersonal verbs, as *توان کرد* *it is possible to do*, *باید کرد* *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد کوهر مقصود  
خیال تست که این کار بیحواله برآید

“ It is impossible to attain the jewel of thy wishes by  
“ thy own endeavours; it is a vain imagination to  
“ think that it will come to thee without assistance.”  
and the poet quoted in the history of Cazvini,

روزگار نامه کردار شباست  
بر آنجا کردار نیکو باید کهاشت

“ The life of man is a journal, in which he must write  
“ only good actions.”

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive thou*, from *رسیدن* *to arrive*; the letter *ب* is often prefixed to the imperative, as *بگو* *say thou*, *بترس* *fear thou*; so Ferdusi in his noble satire against a king who had slighted him,

The Persians are very fond of the participle preterite ; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period : in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet,

فروغ جام و قدح نور ماه پوشیده  
 عذار مغیچکان راه آفتاب زده

“ The brightness of the cup and the goblet obscures the  
 “ light of the moon ; the cheeks of the young cup-  
 “ bearers steal the splendour of the sun.”

In the ode from which this couplet is taken every distich ends with the word زده for زد *be struck*.

In composition the infinitive is contracted by rejecting ن, as خواهم شد *I will be* ; so Hafiz,

نفس باد صبا مشک فشان خواهد شد  
 عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around ; the old world will again be young.

“ If I could sleep one night on thy bosom, I should seem  
 “ to touch the sky with my exalted head.”

and Hafiz,

آن طره که هر جعدش صد نائفه چین ارزد  
 خوش بودی اگر بودی بویش از خوشخوی

“ Those locks, each curl of which is worth a hundred  
 “ musk-bags of China, would be sweet indeed if their  
 “ scent proceeded from sweetness of temper.”

The participle preterite is formed from the infinitive by changing ن into ه, as رسید *arrived*, پاشیده *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیده ام *I have sprinkled*, پاشیده بودم *I had sprinkled*, پاشیده باشم *I shall have sprinkled*, پاشیده شدم *I was sprinkled*.

هم جان بدان دو نرگس جادو سپرده ایم  
 هم دل بدان دو سنبل هندو نهاده ایم

We *have* given up all our souls to those two enchanting narcissus's (eyes) we have placed all our hearts on those two black hyacinths (locks of hair).

The

The letter ب prefixed to this tense is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tense by prefixing the particles هي or مي, as ميرسيد or هي رسيد *he was arriving.*

In the third persons the imperfect tense is sometimes expressed by adding ي to the preterite, as ناليدى *he was grieving*, ناليدندى *they were grieving*; this form is very common in prose, as

بطرب و نشاط مشغول بودندى و نغمه ترانه از زبان  
چنگ و چغانه استماع نمودندى

“ They were immersed in pleasure and delight, and were  
“ constantly listening to the melody of the lute, and  
“ of the cymbal.”

The same letter ي added to the first and third persons of the past tense forms the potential mood, as ناليدمى *I might, could, should, or would grieve*, ناليديمى *we might, &c. grieve*; so Ferdusi in a love-song,

شبي در بريت گز بر آسودمى  
سر فخر بر آسبان سودمى

Sing. خواهم *I will.*

خواهی *thou wilt.*

خواهد *he will.*

Plur. خواهیم *we will.*

خواهید *you will.*

خواهند *they will.*

The other tenses are formed like those of the regular verbs.

## OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabick مصدر *másdar* or the source.

All regular infinitives end in *یدن*, as *رسیدن* to arrive, *نالیدن* to grieve, *ترسیدن* to fear.

The third person of the preterite is formed by rejecting *ن* from the infinitive, as *رسید* he arrived, *نالید* he grieved, *ترسید* he feared.

گفتم مگر صبا زچمن رسید  
یا کاروان مشک ز راه ختن رسید

I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

## Future.

Sing.

Plur.

خواهم شد *I will be.*خواهیم شد *we will be.*خواهی شد *thou wilt be.*خواهید شد *you will be.*خواهد شد *he will be.*خواهند شد *they will be.*

## Imperative.

شویم *let us be.*شو *be thou.*شوید *be ye.*شود *let him be.*شوند *let them be.*

## Subjunctive, or Aorist.

شوم *I be.*شویم *we be.*شوی *thou beest.*شوید *you be.*شود *he be.*شوند *they be.*

## Infinitive.

شدن *to be.*شده بودن *to have been.*

## Participles.

شوا *being.*شده *having been.*خواستن or خواهیدن *to be willing.*

## Aorist,

used in forming the Compound Future of verbs.

Sing.

شدن *to be,*

used in forming the Passive voice.

Indicative Present.

Sing.

Plur.

مي شوم *I am.*

مي شويم *we are.*

مي شوي *thou art.*

مي شويد *you are.*

مي شود *he is.*

مي شوند *they are.*

Preterite.

م شدم *I was.*

م شديم *we were.*

م شدي *thou wast.*

م شديد *you were.*

م شد *he was.*

م شدند *they were.*

Preterite Imperfect.

&c. مي شد مي شدي مي شدم

Compound Preterite.

م شده ام *I have been.*

م شده ايم *we have been.*

م شده اي or م شده ء *thou hast been.* م شده ايد *you have been.*

م شده است *he has been.*

م شده اند *they have been.*

Preterpluperfect.

م شده بودم *I had been.*

م شده بوديم *we had been.*

م شده بودي *thou hadst been.*

م شده بوديد *you had been.*

م شده بود *he had been.*

م شده بودند *they had been.*

Future.



## Imperative.

Sing.

Plur.

باش or بو *be thou.*باش or باد *let him be.*باشيم *let us be.*باشيد *be ye.*باشند *let them be.*

## Subjunctive, or Aorist.

باشم or بوم *I be.*باشي or بوي *thou beest.*باشد or بود *he be.*باشيم or بويم *we be.*باشيد or بويد *you be.*باشند or بوند *they be.*

## Potential.

بودمي *I would*بودي *thou wouldst, &c. be.*بودي *he would*بوديم *we would*بوديدي *you would, &c. be.*بودندي *they would*

## Future Subjunctive.

بوده باشم *I shall*بوده باشي *thou shalt have been.*بوده باشد *he shall*بوده باشيم *we shall*بوده باشيد *you shall have been.*بوده باشند *they shall*

## Infinitive.

Present, بودن by contraction بود *to be.*Preterite, بوده شدن *to have been.*Participle, باشا *being.* بوده *been.*

Preterite.

Sing

Plur.

بودم *I was.*

بودیم *we were.*

بودی *thou wast.*

بودید *you were.*

بود *he was.*

بودند *they were.*

Preterite imperfect.

&c. می بود می بودی می بودم

Compound Preterite.

بوده ام *I have been.*

بوده ایم *we have been.*

بوده ای or بوده<sup>ء</sup> *thou hast been.* بوده اید *you have been.*

بوده است *he has been.*

بوده اند *they have been.*

Preterpluperfect.

بوده شدم *I had been.*

بوده شدیم *we had been.*

بوده شدی *thou hadst been.*

بوده شدید *you had been.*

بوده شد *he had been.*

بوده شدند *they had been.*

Future.

خواهم بود *I will be.*

خواهیم بود *we will be.*

خواهی بود *thou wilt be.*

خواهید بود *ye will be.*

خواهد بود *he will be.*

خواهند بود *they will be.*

Sing. منم *ego sum.*Plur. مايم *nos sumus.*تويي *tu es.*شمايد *vos estis.*اوست *ille est.*ايشانند *illi sunt.*

With adjectives,

شادم *I am glad.*شاديم *we are glad.*شادي *thou art glad.*شمايد *you are glad.*شادست *he is glad.*شانند *they are glad.*

The negatives are formed by prefixing نه or ن, as  
 نه ام *I am not*, &c. but نه است is commonly written  
 نيست *there is not*, as

راهيست راه عشق كه هيچش كناره نيست

آنجا جز آنكه جان بسيارند چاره نيست

“ The path of love is a path to which there is no end,  
 “ in which there is no remedy for lovers, but to give  
 “ up their souls.” *Hafiz.*

Second Present from the defective هستن *to be.*

Sing. هستم *I am.*Plur. هستيم *we are.*هستي *thou art.*هستيد *you are.*هست *he is.*هستند *they are.*

Preterite.

and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles *مي* and *همي*, or of the auxiliary verbs *هستن* or *بودن* *to be*, and *خواستن* *to be willing*. The passive voice is formed by adding the tenses of the verb substantive *شدن* to the participle preterite of the active; as *خوانده شد* *it was read*. The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

*بودن to be.*

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

#### Indicative Mood, Present Tense.

Sing. <i>ام</i> <i>I am.</i>	Plur. <i>ايم</i> <i>we are.</i>
<i>اي</i> <i>thou art.</i>	<i>ايد</i> <i>you are.</i>
<i>است</i> <i>he is.</i>	<i>اند</i> <i>they are.</i>

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial *elif*: as with pronouns,

Sing.

O heaven ! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus ?

کدام kudám is also an interrogative pronoun, as

میخواره و سرگشته ورندیدم و نظرباز  
وانکس که چنین نیست در این شهر کدامست

We are fond of wine, wanton, dissolute, and with rolling eyes ; but *who* is there in this city that has not the same vices ?

Our *soever* is expressed in Persian by هر her or هران heran prefixed to the relatives, as

هر که and هرانکه *whosoever*.

هر چه and هر آنچه *whatsoever*.

## O F V E R B S.

The Persians have active and neuter verbs like other nations ; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and

and امروز *imrûz to-day*;

روز عیش و طرب و عید صیامست امروز  
کام دل حاصل و ایام بکامست امروز

“ This day is a day of mirth, and joy, and the feast of  
“ spring: this day my heart obtains its desires, and  
“ fortune is favourable.”

The relatives and interrogatives are supplied by the invariable pronouns که *ke* and چه *che*, of which the former usually relates to persons, and the latter to things: in the oblique cases of these pronouns the final *s* is absorbed before the syllable را, as

Nom. که <i>who</i> .	Oblique, کرا <i>whom</i> .
چه <i>which</i> .	چرا <i>which</i> .

چی and کی are interrogatives, and are very often joined to the verb است, as کیست *who is it?* چیست *what is it?*

یارب آن شاهوش ماهرخ زهره جبین  
در یکتای که و کوهر یکدانه کیست

از کار خود خجل یافتم

I was ashamed of *my* deed ;

از سخن خود خجل یافت

He was ashamed of *his* words.

The demonstrative pronouns are the following :

این *this*.

Sing. این *this*.

Oblique cases, اینرا

Plur. اینان *these*.

اینانرا

or اینها

or اینهارا

آن *that*.

Sing. آن *that*.

Oblique cases, آنرا

Plur. آنان *those*.

آنانرا

or آنها

or آنها را

When این *een* is prefixed to a noun, so as to form one word, it is frequently changed into ام *im*, as امشب *im-sheb to-night* ;

تعالی الله چه دولت دارم امشب

که آمد ناکهان دلدارم امشب

Heaven ! how great is my happiness this night ! for  
this night my beloved is come unexpectedly !

and

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.

Plur.

خود آمدم *ipse veni.*

خود آمدیم *ipsi venimus.*

خود آمدی *ipse venisti.*

خود آمدید *ipsi venistis.*

خود آمد *ipse venit.*

خود آمدند *ipsi venerunt.*

The word خود seems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا آن بلبل سحري  
تو خود چه آدمي كز عشق بيخبري

Dost thou know what the early nightingale said to me?

“What sort of man art thou, said he, that canst be

“ignorant of love?”

When خود is used as a pronoun possessive, it answers to the Greek *σφέτερον*, and signifies *my, thy, our, your, his or her, and their*, according to the person and number of the principal verb in the sentence; of which I must borrow (for want of a better) the example quoted by De Dieu:



بي سجاده رنگين کن کرت پير مغان کويد  
که سالک بيخبر نبود ز راه ورسم منزلها

Tinge the sacred carpet with wine, if the master of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes;

Nom. خود or خودش	Oblique, خود را
خویش or خویشتن	خویشتن را
or خوي	

thus we may use

خود من <i>myself</i> .	خود ما <i>ourselves</i> .
خود تو <i>thyself</i> .	خود شما <i>yourselves</i> .
خود او <i>his or herself</i> .	خود ایشان <i>themselves</i> *.

\* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the golden age of our language: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*, according to Locke's definition of it; "*Self* is that conscious thinking thing, which is sensible or conscious of pleasure and pain, capable of happiness and misery:" if this observation be just, the Arabs have exactly the same idiom, for their نفس *soul* answers precisely to our *self*, as "صبی رمی نفسه فی نهر" a boy threw *his self* into a river."

دلم dilem *my heart.*

دلت dilet *thy heart.*

دلش dilesh *his or her heart.*

جامهٔ ام jámei am *my robe.*

جامهٔ ات jámei at *thy robe.*

جامهٔ اش jámei ash *his or her robe.*

مویم mûim *my hair.*

مویت mûit *thy hair.*

مویش mûish *his or her hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by *ش* and *ت* م, as

خوشا شیراز و وضع بی مثالش  
خداوندا نگهدار از زوالش

Joy be to Shiraz and its charming borders ! O heaven, preserve *it* from decay !

These oblique cases are joined to any word in the sentence which the poet finds convenient : thus in the couplet just quoted the pronoun *ش* *it* is added to مثال ; so in the following distich, *ت* the dative of *تو* *thou*, is placed after the conjunction *گر* *if*,

Sometimes after the preposition ب *in*, the letter د is inserted to prevent the hiatus, as بدو *bedo* for باو *beö in it*; the same may be observed of بدان *bedân* for بآن *bēân in that*, بدین *bedeen* for باین *in this*.

The possessives are the same with the personals, and are distinguished by being added to their substantives, as

Sing. دل من *dili men my heart.*

دل تو *dili to thy heart.*

دل او *dili o his or her heart.*

Plur. دلهای ما *dilhaï ma our hearts.*

دلهای شما *dilhaï shuma your hearts.*

Poet. تان

دلهای ایشان *dilhaï ifhân their hearts.*

Poet. شان

They are often expressed in the singular number by these final letters م *em*, ت *et*, and ش *esh*, and after an ا or ؤ by ام *am*, ات *at*, and اش *ash*: but after nouns ending in ا elif or و *vau* the letter ي *ya* is inserted before the finals م *em*, ت *et*, ش *esh*, as

\* In the same manner and from the same motive the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses *tibid* for *tibi*,

Omnem crede diem *tibid* illuxisse supremum.

تو to *Thou*.

Sing. تو to *thou*.

Obl. ترا tura *thee*.

Plur. شما shumā *you or ye*.

شمارا shumāra *you*.

او o *He*.

Sing. او o *he, she, or it*.

Obl. او را óra *him, her, or it*.

Plur. ایشان ifhán *they*.

ایشانرا ifhánra *them*.

The poets often use ایشان for شان, as

همیرقتم وکوفتم مغز شان  
تهی کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured their  
beautiful faces.

After a preposition او is often changed into وِوي or  
or اوي oe, as

چون شاه جهاندار بنمود روی  
زمینرا بیوسید وشد پیش اوی

When the king of the world showed his face, the ge-  
neral kissed the ground, and advanced before him.

*Ferdusi.*

Sometimes

An adjective is sometimes used substantively, and forms its plural like a noun, as *حکیمان* hhakiman *the wise*; if it be a compounded adjective the syllables *ان* and *را* denoting the plural number and the oblique case, are placed at the end of it, as *صاحبدل* fahibdil *an honest man*; oblique *صاحبدلرا* fahibdilra; plural *صاحبدلان* fahibdil-an, oblique *صاحبدلانرا* fahibdil-anra;

فرو مانند پری رویان زآن عارض  
خجل گشتند سبن بویان زآن کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

## OF PRONOUNS.

The personal pronouns are these which follow;

*من* men *I.*

Sing. *من* men *I.*

Oblique, *مرا* merá *me.*

Plur. *ما* ma *we.*

*مارا* mára *us.*

## OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it *تر* and superlative by adding *ترین*, as

*خوب khub fair, خوبتر khubter fairer, خوبترین khubterin fairest.*

Our *than* after a comparative is expressed by the preposition *از*, as

بیاض روی تو روشنتر از رخ روز  
سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تو زیباتر از وست  
سرو دلجوست ولی قد تو دلجو تر از وست

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

but these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabick substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib* *a vice*, عيبيها *aibha* and عوايب *avaib* *vices*; قلعه *kalah* *a castle*, قلعهها *kalaha* and قلاع *kalaa* *castles*; نايب *nayib* *a viceroy*, plur. نواب *navab*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruse with attention the Arabick grammar of Erpenius \* before he attempts to translate a Persian manuscript.

\* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabick odes and elegies, which they have explained in excellent notes: but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

There are, however, a few exceptions to these rules the names of persons sometimes make their plurals in ها as well as in ان, as شتر shütür *a camel*, شترها shütürha and شتران shütüran *camels*; and on the other side the names of things sometimes have plurals in ان, as لب *a lip*, لبان leban *lips*.

Names of animals ending in ا or و form their plurals in يان, as دانا dana *a learned man*, دانايان danayan *learned men*; and those that end in ة are made plural by changing the last letter into گان, as بچه peché *an infant*, بچگان pechégan *infants*; and sometimes by adding گان as a separate syllable; thus, فرشته ferishte *an angel*, فرشته گان ferishte gan *angels*.

If the name of a thing ends in ة, the final letter is absorbed in the plural before the syllable ها, as خانه khane *a house*, خانه ها khanha *houses*.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the singular has a final ة, as

Singular.

Plural.

نوازش nüwazish *a favour*. نوازشات nüwazishat *favours*.

قلعة kalat *a castle*. قلعات kalajat *castles*.

but



## OF NUMBERS.

From the two examples in a preceding section it appears, that the Persian plural is formed by adding **ان** or **ها** to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmost precision. The names of animals form their plural in **ان**, as

Singular.

**گورک** *gurk a wolf.***پلنگ** *pelenk a tyger.*

Plural.

**گورکان** *gurkan wolves.***پلنگان** *pelenkan tygers.*

but words which signify things without life make their plurals by the addition of the syllable **ها**, as

**بال** *bal a wing.***بالها** *balha wings.***ساحل** *fahil a shore.***ساحلها** *fahilha shores.*

Both these plurals occur in the following elegant distich,

شب تاریک و بیم موج و گردابی چنین هایل  
 گجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppresses us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation?

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar: such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the oriental style; and will be more easily retained in the memory than rules delivered in mere prose.

## OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter **ي** to a noun, which restrains it to the singular number; as, **گلي** *guli a single rose*.

رفتم بباغ صبحدمي تا چينم گلي  
آمد بکوش ناکهم آواز بلبلي

One morning I went into the garden to gather *a* rose, when on a sudden the voice of *a* nightingale struck my ear.

Without this termination **گل** *gul* would signify *roses* or *flowers* collectively, as

مي خواه و گل فشان کن

Call for wine, and scatter flowers around.

When a noun ends in **ه** the idea of unity is expressed by the mark Hamza, as **چشمه** *cheshméi a single fountain*.

بلبل *bulbul a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*

Voc. اي بلبل (Poet. بلبلا) *O nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان *O nightingales.*

Abl. از بلبلان *from nightingales.*

ساقی بیار باده که آمد زمان کل  
تا بشکنیم توبه دگر در میان کل  
حافظ وصال کل طلبی همچو بلبلان  
جان کن فدای خاک ره باغبان کل

Boy, bring the wine, for the season of the rose approaches; let us again break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose: let thy very soul be a ransom for the earth where the keeper of the rose-garden walks!

I shall

بلبله مژده بهار بيار  
خبر بد بيوم باز بگذار

Bring, O nightingale, the tidings of spring; leave all unpleasant news to the owl.

In some old compositions the particle *مر* *mer* is prefixed to the accusative case; as *مر اورا ديدم* *mer ora dedem* *I saw him*; but this is either obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an example of Persian nouns, as they answer to the cases in Latin :

گل *gul a rose, rosa.*

	Singular.	Plural.
Nom.	گل <i>a rose, rosa.</i>	گلها <i>roses, rosæ.</i>
Gen.	گل <i>of a rose, rosæ.</i>	گلها <i>of roses, rosarum.</i>
Dat.	گلرا <i>to a rose, rosæ.</i>	گلهارا <i>to roses, rosis,</i>
Acc.	گلرا <i>the rose, rosam.</i>	گلهارا <i>the roses, rosas.</i>
Voc.	اي گل	اي گلها
Poet.	گلا } <i>O rose, ô rosa.</i>	اي گلها } <i>O roses, ô rosæ.</i>
Abl.	از گل <i>from a rose rosa.</i>	از گلها <i>from roses, rosis.</i>

بلبل

short *e* ( ) is added in reading to the former of them, and the latter remains unaltered, as مشک ختن *the musk of Tartary*, which must be read mushke Khoten. The same rule must be observed before a pronoun possessive; as پسر من *puſere men my child*; and before an adjective; as شمشیر تابناک *themſhire tabnak a bright ſcimitar*. If the first word ends in *!* or *و* the letter *ي* is affixed to it; as پاشا *paſha a baſha*, پاشاي موصول *paſhái Mouſel the baſha of Mouſel*, میوها *mivaha fruits*, میوهایی شیرین *mi-vahái ſhirteen ſweet fruits*: if nouns ending in *s* come before other nouns or adjectives, the mark Hamza *ء* is added to them, as چشمه حیوان *cheſhméi heyván the fountain of life*.

The other caſes are expreſſed for the moſt part, as in our language, by particles placed before the nominative, as

Vocative, ای پسر *ai puſer O child*.

Ablative, از پسر *az puſer from a child*.

The poets, indeed, often form a vocative caſe by adding *!* to the nominative, as ساقیا *fakia O cup-bearer*, شاها *ſhaha O king*; thus Sadi uſes بلبلا *bulbula* as the vocative of بلبل *bulbul a nightingale*,

بلبل

but in general, when the Persians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ة into ت; thus نعمة nimet *a benefit* is written نعت: and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

## O F C A S E S.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages: as,

Nominative, پسر puser *a child*.

Dative and Acc. پسر را pusera *to a child or the child*.

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن gul chiden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as گل را چید gulra chid *he gathered the flower*, that is, *the particular flower*. There is no genitive case in Persian; but when two substantives of different meanings come together, a kesra or

## OF NOUNS,

## AND FIRST OF GENDERS.

The reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *puser* a boy, کنیز *keneez* a girl, or are distinguished by the words نر *ner*, male, and ماده *madé* female, as شیر نر *sheeri ner* a lion, شیر ماده *sheeri madé* a lioness.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ه added to it, as معشوق *mafhuk* a friend, *amicus*, معشوقه *mafhúka* a mistress, *amica*, as in this verse:

گل در بر و می بر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

but

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخي Niskhi, the تعلیق Tâlik or *hanging*, and the شکسته Shekefteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlik, which answers to the most elegant of our Italick hands. As to the Shekefteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom writ in any other manner. A specimen of these different forms of writing are engraved, and inserted at the end of this Grammar.



Nasíhet góshi kun jána ke az ján dostiter darend  
Juvánáni faádetmendi pendi péeri danára.

بدم گفتي و خرسندم عفاك الله نكو گفتي  
جواب تلخ ميزيد لب لعل شكر خوارا

Bedem gufti va khurfendem afák alla neku gufti  
Javabi telkhi mizeibed lebi lâli fhekerkhára.

غزل گفتي و در سفتي بيا و خوش بخوان حافظ  
كه بر نظم تو افشاند فلک عقد ثريارا

Gazel gufti vadurr fufti beá vakhoosh bukhán Hafiz  
Ke ber nâzmi to affhâned felek ikdi furiára.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as لا lamelif, compounded of ل l and ا a, in the word مصلا mosella: but the most usual combinations are formed with خ خ چ چ ح which have the singular property of causing all the preceding letters to rise above the line, as بخارا bokhára, نخچير nakchээр, تصحيح tas-héch. The letters that precede م m are also sometimes raised.

فغان کین لولیان شوخ شیرینکار شهر آشوب  
چنان بردند صبر از دل که ترکان خوان یغبارا

Fugán keîn lulián fhokhi fhiringári shehrâshob  
Chunán <sup>berdendi</sup> ~~berdendi~~ fabr az dil ke turkan khani yagmára.

ز عشق ناتهام ما جمال یار مستغنیست  
باب و رنگ و خال و خطّ چه حاجت روی زیبارا

Ze eshki nátemámi má jemáli yári mustagnist  
Beáb u reng u khál u khatt che hájet ruyi zibára.

حدیث از مطربو می گو وراز دهر کمتر جو  
که کس نکشود و نکشاید بحکمت این معبارا

Hadís az mutrebu mei gú varázi dehri kemter jú  
Ke kes nekshud u nekshaied behikmet ein moammára.

من از آن حسن روزافزون که یوسف داشت دانستم  
که عشق از پرده عصمت برون ارد زلیخارا

Men az ân husni ruzafzún ke yufuf dashti daneستم  
Ke eshk az perdéi ismet berún áred zuleikhára.

نصیحت گوش کن جانا که از جان دوستتر دارند  
جوانان سعادتمند پند پیر دانارا

Vau و and Ya ي are often used as consonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان *juván juvenis, giovane, young*; يمين *Yemen, that province of Arabia which we call the happy*; خدايار Kho-dayár, a proper name signifying *the friend of God*. و before *l* often loses its sound, as خوان *khán a table*.

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بده ساقی می باقی که در جنت نخواهی یافت  
کنار آب رکناباد و گلگشت مصلاًرا

Bedéh fákée meï bákée ke der jennet nekhálii yaft,  
Kunári âbi rucnabád va gulghéshhti musellára.

vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed, except Medda <sup>˘</sup>, Hamza <sup>ء</sup>, and Teshdid <sup>ّ</sup>; the two first of which are the most common.

Medda above an ا gives it a very broad sound, as آ <sup>˘</sup> aun: Hamza supplies the place of ي in words that end in ى; it therefore sometimes represents the article, as نامه <sup>ء</sup> námei *a book*, or denotes the former of two substantives, as نافه <sup>ء</sup> مشك náfeī mushk, *a bag of musk*; or, lastly, it marks the second person singular in the compound preterite of a verb, as داد <sup>ء</sup> دادی dādēī, which would regularly be داد <sup>ء</sup> ای dādeh i, *thou hast given*. Teshdid shows a consonant to be doubled, as طر <sup>ّ</sup> turreh *a lock of hair*.

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *fun, bird, mother*, which a Mahometan would write without any vowel, *fu, brd, mthr*; thus the Persian word بد bd may be pronounced like our *bud*.

end of a word it frequently sounds like a vowel, as *که* ke, which has the same sense and pronunciation as the Italian *che* which.

## OF VOWELS.

The long vowels are *ي و ا*, and may be pronounced as *a, o, ee* in the words *call, stole, feed*; as *خان* khán *a lord*, *اورا* ora *to him*, *نیز* neez *also*; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as *ب* ba or be, *ب* be or bi, *ب* bo or bu; thus,

اَشْكُرْ اَنْ تُرْكِ شِيرَازِي بَدَسْتِ اَرَدِ دِلِ مَارَا  
بُجَالِ هِنْدُوِيْشِ بَخْشَمِ سَمَرْقَنْدِ وَ بُخَارَا

Egher ân turki Shirâzi bedest âred dili mára

Bekhâli hindûish bakhshem Samarcandu Bokhârâra.

The mark ° placed above a consonant shows that the syllable ends with it, as *سَمَرْقَنْدِي* Sa-mar-can-di *a native of Samarcand*; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short vowels

often confounded with ك, which has the sound of our *k*, as كرمán *Kermán the province of Carmania*; كاف *Kaf a fabulous mountain in the Oriental tales.*

گ

When ك has three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ك *k* and گ *g* can be learned only by use: thus they often write گلاب *rose-water*, and pronounce it *gulab*.

ن م ل

See the remark on ر. These letters are the liquids *l, m, n, r*.

ه is a slight aspiration, and is often redundant, as بهار *behár the spring*, which is pronounced almost like *beár*; هرات *Herat a city in the province of Corasan*, which the Greeks called *Aria*: ه therefore is the *h* of the French in *honnête*, whence came our *honest* without an aspiration. At the

## 8 A GRAMMAR OF THE

denote the precious perfume called *otter of roses*. The word is Arabick, as the letters ع and ط sufficiently prove. *ض* and *ط* differ very little from *ز*; but they are pronounced more forcibly, and may be expressed by *zz*, as *نظامي* Nezzámi the name of a poet; *خضر* Khezzar the name of a prophet in the eastern romances.

غ and ع

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*; but in Persian it is a sort of vowel, and answers generally to our broad *a*, as *عرب* Arab the Arabians; *عين* áin a fountain. Sometimes it has a sound like our *o*, as in the word before-mentioned, *عطر* perfume. As to غ it is commonly pronounced in Persia like our hard *gh* in the word *ghost*, as *غلام* gholám a boy, a servant.

ف

ف has the sound of *f* in *fall*, as *فال* fal an omen.

ك and ق

ق is another harsh Arabick letter, but in Persian it is often

ز

ز has the found of our *z*, as لاله‌زار *lalehzár a bed of tulips*.

ژ

This letter has the found of our *j* in the words *pleasure, treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *zh*, as ژاله *zháleh dew*; for it has the same relation to *z* which *jh* has to *s*.

ش and س

ش and س are our *s* and *sh*, as سلیم شاه *Selim sháh king Selim*.

ظ ط ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. ص differs little from س as صدر *Saddar the name of a Persian book*; and ط has nearly the same found with ت as عطر *otr essence*; a word often used in English since our connection with India, to denote



د

د answers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Persian the sound of *ز*, and is often confounded with it; thus they write *گذشتن* and *گزشتن* *guzeshтен to pass*. It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as *اذربيجان* *azarbiján the province of Media*, so called from *اذر* *azar*, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

ر

ر and the three liquids *ل م ن* are pronounced exactly like our *r, l, m, n*; as *ارام* *arám rest*, *لاله* *láleh a tulip*, *مار* *már a serpent*, *نان* *nán bread*. But *ن* before a *ب* has the sound of *m*, as *کمند* *kumbed a tower*, *عنبر* *amber ambergris*.

ز

چ and ج

The first of these letters answers to our soft *g* in *gem*, which a Persian would write جم, or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چركس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aspirate on the first letter.

letter, as will appear from the words برگ *berk a leaf*,  
داوری *daveri a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

## OF CONSONANTS.

It will be needless to say much of the three first consonants ت پ ب since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian بار, پیر, and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a س or *s*, as ابولیس *Abu Leis, a proper name*. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following letters ق غ ع ظ ط ض ص ح which rarely occur in words originally Persian.

IV. III. II. I.

FINALS. INITIALS and MEDIALS.

Connected. Unconnected. Connected. Unconnected.

Zza.	ظ	ظ	ظ	ظ	Zz.
Ain.	ع	ع	ء	ء	A.
Gain.	غ	غ	خ	خ	Gh.
Fa.	ف	ف	ف	ف	F.
Kaf.	ق	ق	ق	ق	K.
Caf.	ک	ک	ک	ک or ک	K.
Gaf.	گ	گ	گ	گ	G.
Lam.	ل	ل	ل	ل	L.
Mim.	م	م	م	م	M.
Nun.	ن	ن	ن	ن	N.
Vau.	و	و	و	و	V.
Ha.	ه	ه	ه	ه	H.
Ya.	ي	ي	ي	ي	Y.

The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter,

## A GRAMMAR OF THE

IV. III. II. I.

FINALS. INITIALS and MEDIALS.

Connected. Unconnected. Connected. Unconnected.

	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ا	ا	ا	ا	A.
Ba.	ب	ب	ب	ب	B.
Pa.	پ	پ	پ	پ	P.
Ta.	ت	ت	ت	ت	T.
Sa.	ث	ث	ث	ث	S.
Jim.	ج	ج	ج	ج	J.
Chim.	چ	چ	چ	چ	Ch.
Hha.	ح	ح	ح	ح	Hh.
Kha.	خ	خ	خ	خ	Kh.
Dal.	د	د	د	د	D.
Zal.	ذ	ذ	ذ	ذ	Z.
Ra.	ر	ر	ر	ر	R.
Za.	ز	ز	ز	ز	Z.
Zha.	ژ	ژ	ژ	ژ	Zh.
Sin.	س	س	س	س	S.
Shin.	ش	ش	ش	ش	Sh.
Sfad.	ص	ص	ص	ص	Sf.
Zzad.	ض	ض	ض	ض	Zz.
Ta.	ط	ط	ط	ط	T.

Zza.

کتاب  
شکرستان  
در نحوی زبان پارسی

A

G R A M M A R

OF THE

PERSIAN LANGUAGE.

---

OF LETTERS.

**T**HE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

A

Alif.

the most obscure states have risen to glory, and the most flourishing kingdoms have sunk to decay : the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state : and the man of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy.

tains so great a number of Persian words, that I was able with very little difficulty to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabick or Persian words for one originally Scythian, by which it has been so refined that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees  
the



struction. This must appear strange to an European reader ; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not mixed like the words of Roman and Saxon origin in this period, “ The true cause is right reason, conformable to the nature of things ; which calls us to duty by commanding, deters us from sin by forbidding \* ;” but as we may suppose the Latin and English to be connected in the following sentence, “ *The true lex is recta ratio, conformable naturæ, which by commanding vocet ad officium, by forbidding à fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it : the Hebrew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek ; the jargon of Indostan, very improperly called the language of the Moors, con-

\* See Middleton's Life of Cicero, Vol. III. p. 351.

letters which we receive in our native tongue; and it has often been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended with the Persian in so singular a manner, that one period often contains both languages wholly distinct from each other in expression and idiom, but perfectly united in sense and

and will point out the beauties of learned allusions and local images. The most excellent book in the language is in my opinion the collection of tales and fables called *Anvar Soheili* by Houssein Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read  
letters

strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary: let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the most refined expressions that occur in reading, and

sages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught very imperfectly by the ear, and many words are spelt and pronounced very differently.

The first book that I would recommend to him is the *Gulistán* or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes

and to the agreeable correspondence with which he still honours me.

Before I conclude this preface, it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he need not burden his mind with those that deviate from the common form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that whoever possesses the admirable work of Meninski will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the pas-

e
sages

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor \* at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics were owing to his conversation,

\* Dr. HUNT.



been so elegantly discussed by the most sagacious philosopher \*, the most learned divine †, and the most laborious scholar of the present age ‡.

It was my first design to prefix to the grammar a history of the Persian language from the time of Zenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia ; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it adviseable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arange in order, if my more solid and more important studies will allow me any intervals of leifure.

\* See Hermes. † A short introduction to English grammar.

‡ The grammar prefixed to the dictionary of the English language.



nature that has fallen into my hands ; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it ; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge : I have even refrained from making any enquiries into general grammar, or from entering into those subjects which have already  
been

very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed; the manners and sentiments of the eastern nations will be perfectly known; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago; but I would not present my grammar to the publick till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same  
d nature

by whose protection they gained their first settlement ; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments ; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning ; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend ; and it was at last discovered that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia ; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be  
very

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man: interest was the magick wand which brought them all within one circle; interest was the charm, which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country,

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and assistance which they deserved and required. The labours of Meninski immortalized and ruined him : his dictionary of the Asiatick languages is, perhaps, the most laborious compilation that was ever undertaken by any single man ; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry : he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici : after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example : the other princes of Europe have not imitated the duke of Tuscany ; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

give peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with such little encouragement, still less can be expected for that branch of it which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: if pains and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support

gant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country ; and a general light succeeded to the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour ; and though some slight efforts have been made to restore it, yet it seems to have been gradually decaying for the last century : it grows very faint in Italy ; it seems wholly extinguished in France ; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life : but they do not reflect on the many advantages which the study of polite letters would  
give

honours were given to poets, philosophers, and orators ; and a single city (as an eminent writer\* observes) in the memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance ; and the writers whom Augustus protected brought their compositions to a degree of perfection which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahometans to improve their talents, and cultivate the fine arts ; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an ele-

\* Ascham.



he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned : the greater part of them are preserved in the different museums and libraries of Europe, where they are shown more as objects of curiosity than as sources of information ; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention. But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves ; most of whom have confined their study to  
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might open their treasures to his countrymen, and display their beauties to the light. But if we consider the subject with a proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatick writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahomet, and others despise their language, because they do not understand it: we all love to excuse, or to conceal our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments; like the savages who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another

T H E

P R E F A C E.

**T**H E Persian language is rich, melodious, and elegant; it has been spoken for many ages by the greatest princes in the politest courts of Asia; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our publick libraries, without a single admirer who

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might



کتاب  
شکرستان  
در نحوی زبان پارسی  
تصنیف  
یونس اوکسفردي

A  
G R A M M A R  
OF THE  
P E R S I A N L A N G U A G E.

BY WILLIAM JONES, ESQUIRE,  
FELLOW OF UNIVERSITY COLLEGE, OXFORD.

چو عندلیب فصاحت فروشد ای حافظ  
تو قدر او بسخن گفتن دری بشکن

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 جامعہ کراچی  
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 ۲۔ جس شخصیت  
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